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Issue Seven

"Transport to the Scuttlebug jamboree"

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What? What do you want me to say? Do you want me to go on another ramble about the state of Victoria and COVID 19, lamenting about my sorrow with the loss of gigs and friendship? Shall I perhaps spin another tired yarn about my insecurities that are thrust upon me as I complete this zine? I presume not but I feel like talking anyway.

Victoria sucks right now, a lot. It sucks a lot. I hate being here. The news is run by a bunch of laughing joking numnuts who seem hellbent on further prodding the middle age populous of this town into being further angered into voting lib nation while fuckeheads on my online class put up porn and r[redacted]pe jokes on the screen to distract my English teacher while I'm trying to just get to the end of my four years of hell in high school. Ok im being over dramatic, I went and got a milo and calmed down. Im not very happy at the moment as you can probably tell. I tried recording a song over the weekend and I ended up deleting it and lying in bed sobbing to Shock Friendly to try and cope, looks like for now all I have is a pile of magnets and paper. Thank god someone is reading this, at least I hope they are. Who knows and/or cares!

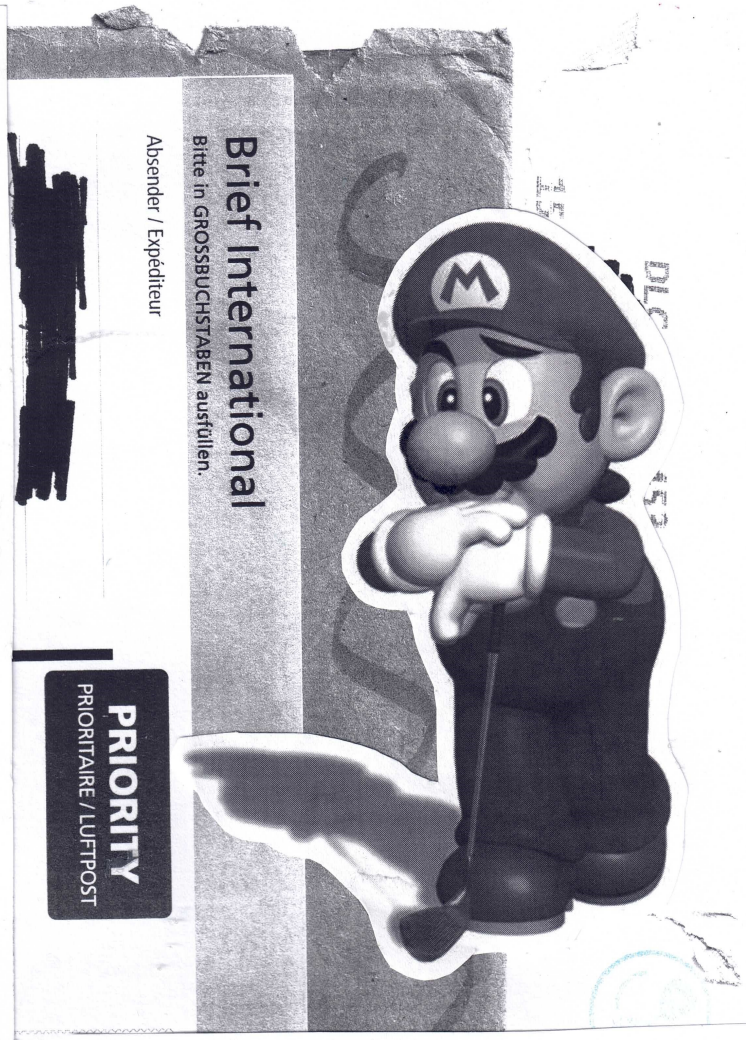
Theres interviews in this zine (you may have been able to gather that) with lots of cool folks, Along with some writings and reviews and other muffins spewed onto what you're holding in your hands. Im really thankful that you are reading this part of the zine, I hope it provides some entertainment in these dire times. Lots of fantastic stuff is in the works over at Magnet HQ, although I want to slow down the pace this zine is completed at. Four issues in four months is not helping on top of all the stuff at school, ive practically given up on completing that in one piece so im just moving forward hoping to make it into the exam room in some human form.

The magnetic world is coming up at a rapid pace, come along all. The show is here!

Mistakes made in last issue

- In my review for the cells album I said Connie witnessed the Dennys on fire, it was a Wendys
- There where a lot of spelling mistakes, even more than usual.

Special thanks to Sylvie for their incredibly sexy art and editing skillz

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Tombeau done over the phone on the 26/08/2020

Liiek done via google docs on the 22/08/2020

Alien Nosejob done via email on the 01/09/2020

Aus Rock And Roll Radio done via google docs over August and September

Lassie done via google docs on the 16/09/2020

Slugbug 03/09/2020

Cool Death Records done via google docs on 27/08/2020

Sweeping Promises written on the 25/09/2020

Smarts done via google docs on the 11/09/2020

Bis written on the 20/09/2020

Silicon Heartbeat done via email on the 21/09/2020

Girlatones done via email on the 27/09/2020

Gimmie Gimmie Gimmie Zine interviewed via phone on the 04/09/2020

Reviews done as they where done

WITH 100% AUSTRALIAN WHOLE GRAIN OATS

Good Good Good

THE MASSES WRITE IN!

****** ABOGADOS**

FM/ALFA/AA8307-12

REF: WA/AWZ/A

Attention: Beneficiary,

This is to inform you, latest notification of p ... like to inform you that the Office of the unclaimed winning prize in Spain, has appointed our firm to act as legal counsel, in the processing and p ... has been credited to your name, for more than two years now, has been approved.

The total a ... to which you are entitled is currently €6, 659,455.90.

This amo ... Etable for the business, since there was an increase in the original tota ... interest. According to the Unclaimed Cash Pr ... company deposited with them to manage and in ...

Accor ... coupons were purchased by ... any. According to the lottery company that ... that you did not receive your ... of the deadline no body reported to claim the ...

Th ... r the owner every two years, th ... informed of his present result. If this money is n ... rs. We are therefore ordered by the Office of the unclaimed prize money to write to you. This is a ...

We would like to inform you that ... receive your information to find out if ... d to you. We will be able to advise you on how to make your req ...

Please contact our Englis ... lawyer at:
TEL: +34 625 288 753 ... mail: segurossainfo@post.com, DON PE ... tter.
The request must be ma ... ise the money will be reinvested agai ... legal assistance.

Sinceres salutations,
DON. MANOLO PRADO IGLESI
Avoca ...

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Divorce, Custody and Mar ... aw and Agreement, Incorporation, Rent, Expulsion, Rental ... Law, Law Author and Consumer Protection ... Estate and Intellectual Property Laws, Banking, Finance an ... Joint Venture and Mergers, Civil, Tax Law, tailor-made sales and la ... ty, search by title, deeds, transfer relationship, means of tra ... ogados Law firm. All rights reserved.

scan it and e ... d it to us and a copy of your identity for security reasons

COPY

Hello, My name is ~~Aahil Muhammad Amam~~ I work as the head of audit within our bank's account management team. It has come to our attention while in the process to a new digital banking system, that a deceased client probably related to you still has an active account within our bank, containing a significant amount of funds. We are bound by law to transfer the funds to any surviving family member as the recipient of the deceased client. Please respond at your earliest convenience so I can send you the details to get this process in motion.
Best Wishes,
Mr ~~Aahil Muhammad Amam~~

Please accept my apologies. I do not wish to invade your privacy. I am Barrister ~~Lawrence Phiri,~~ a Lawyer by profession. I wrote a previous email but no response and In my first email I mentioned about my deceased client, who is of the same origin with you. Since his death, I have received several letters from his bank where he made a deposit of US $ 4.3 million before his death, the bank has asked me to provide his relatives or any of his relatives who can claim his funds or it will be confiscated and as I could not locate any of his relatives, I decided to contact you for this claim. I will give more clarification on the subject once I receive your response.
Sincerely,
~~Barrister Lawrence Phiri (LLB HONS)~~.

Attention: Beneficiary, We would like to inform you that the Office of Lottery Prizes in Spain.we have sent to you did notification of unclaimed prize fund Attached you will find the important message,the attached file is safe and scans the PDF file.Please download it.
Thanks
MR. ~~ROBERTO RODRIGUEZ~~

Hello Dear amy, We are Interested in buying your product Kindly send your company latest catalog and your best price list. Also confirm your company mode of payment. Swal Taw (Supply Manager) ~~Global Time Technology System Trading LLC Office No. M-04, Building No 115, Muhammed bin Zayed City M9, Mussaffah, P O Box 61470, Abu Dhabi Call: +971-2-054-7330 Mail : procure@gtscorps.com~~

TOMBEAU

Tombeau is the kind of musician who makes me want to throw all my records in the lake to swim with the fishies and play weird sounds with a synth and delay pedal. Scab Baby fried my brain but nothing could prepare the liquidated soup in my head for Tombeau. Songs about bugs, rainbows, science and everything in between that sticks like glue and doesn't leave

Magnetic Visions: Hello Tom, how are ya?
Tombeau: Hey Bill I'm good man, yourself?

MV: I'm doing pretty good, hows it up there in the non sick part of the country?
T: (laughs) aw its pretty nice and sunny. I dunno, I've been staying home a lot but its been pretty nice

MV: Have you been listening to much new music and all that jazz?
T: Yea shit loads, I'm on Harakiri every day

MV: What's been your favourite stuff that they've been posting?
T: I like the the bloody new GTRRC compilation album heaps

MV: How did the Scab Baby live show go?
T: Aw dude, that went absolutely off its tits. Everyone's been waiting to watch a gig and exactly what I expected would happen happened, everyone just went pretty nuts, By the end of it there was cunts smashing chairs and stuff at the front of the stage and like seccys where fighting people and shit. It ended up being gnarly

MV: Really? I thought it was a seated event
T: Yea it was (laughs)

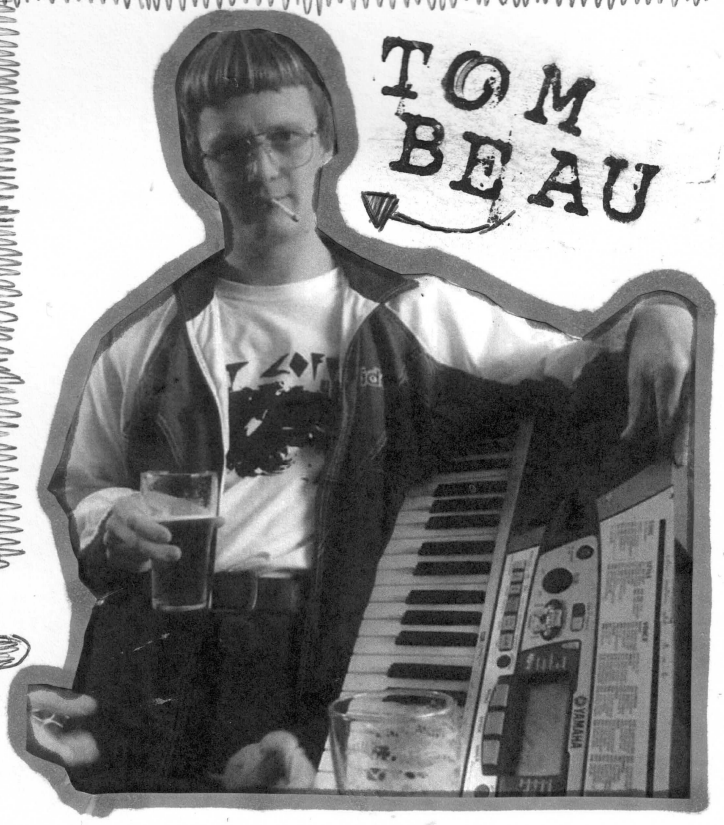
MV: Jesus Christ, was that the first time a Scab Baby show was more intense on the audience side instead of your end?
T: Yea, well we've had people go off before but like, for a seated event I didn't think people would go as crazy as they did. There was people trying to jump on the table and shit. Everyone went nuts

MV: That's awesome, and Daughter Bat looked sick as well, how was he?
T: Oh my god I was so excited that they played cause that was their first show at a proper gig. they got this other band (I sorta cant remember their name at the moment) but they got a bunch of other people from another band from the blue mountains to play with them, and that was my favourite set of the night by far

MV: I'm really glad he's at least keen to do live shows, hopefully he can come up here at some point
T: Oh god yea please get them down there. They need to do more tours and shit

MV: Was this also your first show with the new keyboard player?
T: No this wasn't our first show with the new synth player but this was our first show with new songs that shes written the synth for instead of me

MV: Has she come into the band really well? Have you found it good to have that extra member instead of having to carry everything with two people?
T: Yea heaps man, I honestly sorta wanna get a bass player in just to fix it up right and true



MV: So you want to move away more from the minimalist sound?

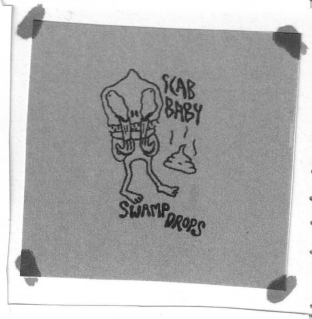
T: Yea honestly. I did enjoy being a two piece but the three piece is so much more expanseful (I think that's the right word). More people, more sounds, more layers just sounds cooler

MV: You reckon more Scab Baby stuff is gonna come out that's a bit more dense and more like Thee Oh Sees?

T: Definitely, were definitely gonna put bass on this next album but we won't be playing with a bass player yet. But I wouldn't be surprised if we start playing with a bass player in the next couple of months

MV: Do you know If theres going to be a tape of the last Scab Baby EP that came out on Angry Dog or is that going to stay digital for now?

T: The Swamp Drops one?



MV: Yea!

T: Good question, we were maybe thinking of doing a tape but we've sorta been ditching that idea for more doing a record and tapes for this next album

MV: Nice, that's long overdue for you guys

T: Definitely yea, were gonna do a 12 inch with like 14 songs or something. Dougal from Marthouse and Dr Sures is gonna release it on Marthouse records

MV: Oh that's really good, Marthouse has been putting out some great stuff recently

T: Yea im really really proud that Dougal is keen to do that

MV: Is that's what's in the future for Scab Baby?

T: Yea yeah. You know what? We've got a bit of money at the moment from this last show and merch sales. We might put out tapes of the Swamp Drops one but at the moment, focusing on this next album. That'll probably be the next case. Tapes and 12 inches for this next album

MV: I'll move onto Tombeau, is it pronounced Tom-bo because I pronounced it as Tom-Bee-You for the longest time

T: (laughs) yea its pronounced Tombo. Tombeau with an O was already taken so I just changed the spelling

MV: How is Tombeau different to Scab Baby stuff in terms of writing and the whole artistic process and that guff?

T: Well, in the sense that I guess its my main musical outlet. Whatever I come up with that I can't genre into a project I can just chuck it through Tombeau

MV: The dumping ground for non Scab Baby stuff?

T: Basically, yea that's exactly it

MV: Tell me a bit about the first two Tombeau Eps that are out right now

T: Right, so the first album or ep, the demo one. I had a heap of songs but they where just the ones I recorded with my friends just while we where hanging out at their house. So we got that one out and that was just four general songs that where ready to go I didn't really put much effort into It. And then the next one, the mozzie one. I just started getting into concept ideas and went towards doing the insect thing. And then I made the science album which were about to release, but its been on hold for a year just because of recording issues

MV: Do you like writing around a particular concept or one central theme for stuff?

T: Well id never really tried it before doing the insect album, in fact the insect album came after the album I'm about to release. This one I'm about to release is way overdue. For the one I'm about to release now which is technically the first one just unreleased, I got this biology book and I just grabbed a bunch of lyrics out of it and then tried writing songs to those paragraphs

MV: Yea I remember you where doing that when you came down to Melbourne last year

T: Yea that was totally before the insect stuff, and then I got really into the rhythm of that, did the insect thing. And I don't know im gonna try and do a dungeon bloody thing

MV: Like a Dungeon synth album?

T: Yea a bit like Powerplant or Filmmaker, Abstract Deity as well. Thinking of doing an album like that soon, a dungeon synth punk album

MV: I feel like you'd be able to do that really well

T: I hope so (laughs)

MV: The new EP is all about science. How where you in science class? Were you particularly studious?

T: Yea I was one of those kids that would always stop the class to ask a particular question on one particular tangent

MV: Yea that's me as well haha

T: Yea and like the teacher would just spend almost the rest of the class just talking about that one question you ask and you'll keep diving in and asking more questions about that one topic

MV: I feel like the teacher would've liked you

T: Yea I got along really well with him haha

MV: Did you ever want to do anything with science after school as a career or did that go to the wayside?

T: I was interested in doing some biology stuff, like going to uni and doing a marine biology thing or any job I could get out of it. But I didn't think there was any jobs so I never pursue it. I read it in my spare time if im bored

MV: Apparently, there's only 4 marine biologist positions that open up every year in Australia

T: Well there ya go that's even more reason why I didn't want to pursue that career

MV: When you play Tombeau stuff live you mainly perform with a backing track often not playing with an instrument. Is there any element of nerve doing that? Is it more freeing or rigid?

T: Well I guess it's a little more rigid since its set, you cant change it and there's not spontaneity in it. But I'm gonna ditch the backing tracks now because lately I've been using the keyboards auto drums as a drum track. I don't really require bass that bad

MV: What keyboard are you using at the moment?

T: I just bought a new synth a couple of months ago, its an Arturia MicroBrute, ive been using that heaps. But that's only a mono synth. Ive got this really shitty Yamaha school keyboard

MV: Dude they're sick for drum machine stuff. They can have really good sounds. I bought a drum machine the other day and I honestly liked the keyboard more

T: Yea I know right! They're just as good!

MV: You can get some great sound out of that, especially if you get some auto accompaniment going

T: I know right? My friend showed me the other day you can press this button that does fills for ya, I didn't realise you could do it (laughs)

MV: Do you think you'll come down to Melbourne to do some Tombeau shows when shit stops hitting the fan?

T: Mate, literally the second I can get into Melbourne im doing more shows there. I fucking miss Melbourne so bad since I was living there for that month last year

MV: Yea I thought you where gonna move down here at some point

T: I was! I just moved out of my parents house in Wollongong to a share house, if it wasn't Wollongong it was gonna be Melbourne. It's a bummer Covid happened and im not down there now

MV: Probably better to be in Wollongong than here, I think you dodged a bullet there

T: Exactly

MV: Do you have anything else youre working on, Music or art wise?

T: I'm glad you asked haha, so theres this band ive been singing and playing a little bit of synth for. It hasn't got a name yet, at the moment it might be Piss Drinker (laughs). Its like a hardcore sorta band. A bit like Lumpy And The Dumpers

MV: Who's in that at the moment?

T: It's my mate Tatty and my mate Isaac from Basil Kite which is a Wollongong band, doing the bloody gnarly hardcore drums. And Tattys gonna be playing guitar and ill be singing and playing melody Synth. that's one project, the other one is this one I'm starting up now called Stupid Rectangle

MV: What's that about?

T: Stupid Rectangle is pretty much what I was saying before. Just like that Dungeon Synthwave stuff. Just gonna try and pursue that a little bit more and do some more electronic music

MV: Are you going to do more with your art? because I really like all the Scab Baby posters and the art you gave me last year

T: I have man, ive actually got a huge wall right now, ive started drawing everyday with sharpies and ive got a whole wall of art, ill send you a photo

MV: That's sweet, you should do a comic or a zine

T: Yea thatd be cool, ill send a couple down haha

LIIEK

In various bewildered states across various days, the music of Liiek has been my comfort. Cold and calculated with a quiet sense of hope backed by a post punk sense of authenticity few will ever match. almost heavenly in a weirdly nihilistic way

Magnetic Visions: You guys are the most hard hitting and ethereal post punk band I've heard in the past year, you completely blew me away. How did you guys get so good at post punk and why do you love the genre?
Liiek: Well thanks! We don't really feel like serving a genre or even wanting that, we just play what we want to or feel like. That's basically what you hear!

MV: Who is in Liiek? Do any of you play in any other bands?
Liiek: Denes, Oskar, A-S. We all play in other bands. We have a bunch of bands in which people overlap with other bands and so on ...for example Denes and Oskar play in Pigeon, Oskar also plays with NOJ, whereas Denes and A-S also play in Benzin, A-S also plays with AUS and so on and so on....

MV: Berlin is producing a lot of awesome Post Punk goodness, Tell me about some of your favourite bands and places you like to hang out and perform at in Berlin
Liiek: We'd perform a lot at An der Autobahn, Kastanienkeller, Internet Explorer or Zukunft! Also in Leipzig which is not far from Berlin, we played a lot or went to concerts there... bands of friends or bands we like would be Stinkhole, Clock of Time, Maradeur, Die letzten Ecken

MV: You're a part of the ADKosmonauten Crew. I keep hearing little bits and pieces about this crew but I can't seem to find much information about them, from what I can gather, AUS is involved and they ROCK!!!. Can you tell me a bit about ADKosmonauten? How can we keep up with your exploits?
Liiek: Actually, we are just a bunch of people together in a recording/ rehearsal space, and via Billo Tonträger we released a Sampler, which includes pretty much every project ADK-involved.. you can check out our Bandcamp, or BilloTonträger, or Mangel Records https://billotontraeger.bandcamp.com/album/achtung-adk

MV: What issues are important to Liiek?
Liiek: No cops. No phobes. No antisemits. No fascists. No bigots.

MV: Can you walk me through how you write a song? Is there a singular songwriter or is it more collaborative?
Liiek: there is no recipe ... Denes is writing all of the lyrics, and Oskar and Denes are bringing ideas on their guitars... usually together we arrange it, or throw it away, or fight over it

MV: What is the biggest influence on your lyrics and songwriting?
Liiek: Bob Dylan

MV: Your music feels very nihilistic, do you find that writing more down tone music to be somewhat therapeutic?
Liiek: ... yes!

MV: The song Wire completely shook me to my core, the lyrics of entrapment and mental health struggle combined with the flowing riffs are incredible. What's the meaning of the song? How did it come about?
Liiek: It's about a friend. sick thoughts!

MV: Do you guys believe you have written your magnum opus as a band yet? If not do you think you'll ever come across it?
Liiek: haha, no. Speaking of nihilistic: probably not, no. Is there even something like it?

MV: Have you guys managed to sneak in some live shows before COVID came and RUINED everything?
Liiek: This year feels so weird. We did play a lot early this year and we started a tour with our fresh LP in March, but had to cancel almost every gig on the way...so this really felt like it ruined everything. We very much will try to have this only postponed. Also we had to cancel our easter- Berlin tour (3 concerts in a row in Berlin, in very different locations), which to us, personally, is very sad

MV: A few Australian bands have swung past Berlin in the last couple of year (U-Bahn, Vintage Crop, Constant Mongrel, Shifters, EXEK ECT) Did you manage to see or play with any of these bands? Are there any other Australian bands you like?
Liiek: A-S missed EXEK, :-((((D&O played with them though, and we saw U-Bahn— there is a lot of cool stuff going on and we would like to come over at some point and play a couple of shows! Constant Mongrel we would very much like to see live whenever these things are possible again! Oskar is a huge fan of HTRK. We all love R.F.M.C! And Low Life! UV Race!

MV: You just released a new 7 inch, tell me a bit about it.
Liiek: We recorded these songs with Tobi from DongXuanProductions early this year, not really in purpose of releasing it. In the end we decided to release it as a 7'', and we are quite happy about how it turned out! Especially with the nice cover art by Billo. It is also the first release of a new record label called Mangel.

MV: You've released an LP AND a 7 inch so far this year, are you guys planning to keep up the production and provide us with more tunes for our stereos?
Liiek: Covid made us cancel a lot of concerts this year, so we used our time and wrote new stuff.. there will be definitely more to come. But first there is a lot of other bands we are involved, that will be releasing as well (and before): soon to check out is Pigeon's new record!

MV: Finally, how can we, the readers, keep up with you?
Liiek: Check our Bandcamp or write us if you like, on mangelrecords@web.de. We are glad to hear from you & to answer! Thanks for having us!

ALIEN NOSEJOB

Oh, how to describe Alien Nosejob. An ever changing genre, jumping and shifting project of Jake Robertson that finds cohesion in its chaotic shifts from 80s hardcore to Italo Disco. My first ever 7 inch was Death Of The Vinyl Boom and I played it until the raw sound was drilled into the back of my cerebellum. Alien Nosejob is everything I love about local music pressed into various cuts of wax

Magnetic Visions: Hey Jake, this is the email thread for the interview. Here's the first question. What's the best Kinks record?

Jake: Hey Twyford, That's a pretty hard question to answer. Like all bands, every album has a couple of duds, but for the most part I love everything from The Ravens to Preservation Act 2 and can tolerate everything up until and including Phobia. Arthur or Something Else are probably the ones I listen to the most from Start to Finish, but y'know even the critically panned Percy has 'The Way Love Used To Be' and 'Moments' and the unreleased albums contain songs that I rate higher than most other bands masterpieces.

MV: It seems like you're more of a Ray Davies fan rather than a Dave Davies fan, have you heard much of Ray Davies solo stuff? what do you think of it?

J: I love Dave, Pete, Mick and even Some of the replacements. Ray is a better songwriter, but Dave has his moments too. I saw Ray at the Enmore in 2006ish with my Dad and it was amazing. His solo records are pretty good, his plays and books are pretty average. I think I'd get along with Dave more than I would Ray, he seems a bit self obsessed and bitter. In interviews he is always trying to be poetic or whatever. Also Reading Chrissie Hynde's comments about him as a partner/father kinda left a bad taste in my mouth.

MV: What do you plan on doing today? is there much on the table?

J: Today's my RDO, so I'll probably just try to think of notes that chime and words that rhyme. Also I got a kg of halloumi in the fridge, so I might put that to good use.

MV: Sounds like fun! what's your current set up for recording chimes and rhymes?

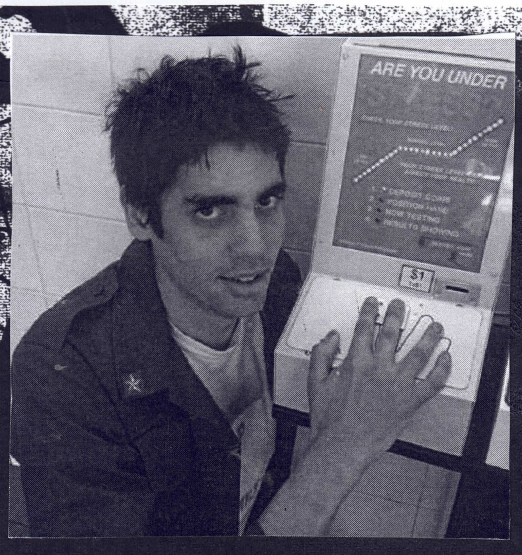
J: I've got an RME interface that I borrowed off Mikey, a MIDI Controller and a few guitars lying around that I use for ideas, then once I've tried to separate the chocolate from the shit, I'll re-record everything with my Fostex R8

MV: Are your parents very musical? Did they ever play in any bands?

J: Yeah, my whole family plays music. Dad and my older brother took it a lot more seriously than Mum and my sister. My Dad played in late 60s bluesy rock bands in NZ called 'Wilberforce Duck' and 'Prohibition'. He continued playing in various cover bands up until last year. My brother played in an alternative rock band called 'Outsane'. When I was a kid, they'd let me get up and play a song at their gigs. Live music aside, there was never silence in my house. Quite often when I ring my parents, I'll have to ring a few times because they can't hear the phone over the music.

MV: What do your parents think of your music? are they fans?

J: I think so, if not they're at least very supportive and manage to keep up with all of the different bands I form. They're mainly into coastal blues music now, so if we weren't related, I think it's pretty clear they would scoff at a band like Drug Sweat



MV: How did you go about learning all the instruments you play? And which instrument do you think you're the strongest on?

J: My Dad and Brother Matt showed me chords and little licks when I was 4 or 5. Matt showed me how to play Dog Eat Dog by AC/DC on guitar and Paranoid by Black Sabbath on drums. I remember Dad teaching me Bad Moon Rising by CCR and Wipeout by The Surfaris on guitar. I got guitar lessons from this Ponytailed dipshit for a couple of months. But even at 7 years old, I knew he was just a show off loser. His idea of teaching guitar to a kid was playing Stairway to Heaven and hoping the kid would be impressed. I'm most comfortable on guitar, but around 2003 when I got into garage and punk, I actively (and stupidly) tried to 'forget' the techniques I had learnt, so I probably haven't improved much since I was 13.

MV: I would say you're a fairly competent guitar player, what parts of your guitar playing are unsatisfactory to you?

J: Eh none. I'm happy with what I got. I just meant that I regret being ashamed of learning guitar techniques. In saying that though, I think throwing the scales and daily practice out the window was just an attempt at finding a style of my own. There's only so many times you can throw the thunderstruck or Layla riff over the top of a song, ya know.

MV: What was the first song you ever wrote that you're truly proud of?

J: I dunno man. I guess stuff in my high school band Buttshaft? Writing songs pre moving to Victoria in 2010, always seemed to be channelling somebody else, like even singing with a fake 'garage' American accent, which is fine - but when I look back on it, it's kinda embarrassing (as are many things I chose to do post 2010). There's definitely songs early on which I think are good, but they're always spoiled by something, whether it be crappy lyrics (haven't improved much in this category) or unnecessarily complicated show-offy guitar parts (ironically, in recent times this is making an appearance again). I'm most proud of songs I've written where I don't know when or why I wrote them - They're usually the ones that don't sound derived from another source.

MV: You drum in two bands that both start with the letter S, Smarts and SWAB. they're both really good. Are there any releases planned for these bands?

J: You forgot Shierophants. Both bands have releases coming soon. They both recorded around Sept/Oct 2019 with Billy Gardner at The Barracks, on The Barwon River in South Geelong. Smarts should be coming out real soon and Swab... well, due to Visa issues and a few life things it was put on the back burner, but once we're allowed to leave the house again (September, fingers crossed) we will finish the overdubs. Once it's all recorded, mixing and mastering shouldn't take too long.

MV: Do you know which labels will be selling those records?

J: Smarts will be announced soon, Swab unsure

MV: Is Xerox music going to be releasing anything soon?

J: I'm not sure. There was talk of Danny Graham's 2nd LP, a cassette compilation from 1986 called 'Peoples Party Tape' along with the two 7"s of an old Melbourne band called The Relatives who Will (who runs it with me) tracked down a while ago. We both put in so much time and money into the previous releases - it kind of burnt me out a little bit. When I listen to the 3 records we put out though, all of that stress and exhaustion I once had evaporates.

MV: Those three records are pretty great. The Relatives are also pretty fantastic. you should definitely do something with them, onto the main focus I guess of the interview. how would you describe Alien Nosejob?

J: A mish mash of whatever genre I want. No restrictions or rules. With every new release I want to both double and half the audience.

MV: That's funny about doubling and halving your audience as I was going to ask if you've had any pushback from people who were mad their favourite incarnation of Alien Nosejob didn't last very long

J: The backlash generally from hardcore fans. I released a hardcore Punk 7" and a Electronic disco EP back to back. The disco fans didn't give a shit and neither do I

MV: The Disco EP was probably my favourite thing you've done. do you think you'll explore that sound a little bit more?

J: I've got no idea. It's a genre I listen to a lot, so maybe. But honestly, it doesn't come naturally to me to make electronic music. It probably doesn't sound like it, but that record took me twice as long to make as all the other ones. It's also the one that gets pulled apart by internet arseholes and the one that I still have a box of at home.

MV: Onto the new album, this is your second LP this year, is prolificacy something you find freedom in? Do you like releasing a lot of music?

J: I like recording a lot more than I like releasing, but I guess releasing it puts a timestamp and some form of legitimacy on it. I record nearly every day, even if it's just whistling a melody or banging a rhythm against the washing machine. I'm always in two minds about whether to release anything, which I'm sure sounds ridiculous considering I release a fair bit. But for every song I release, there's at least two songs I don't.

MV: Maybe you should just wait and do a 12 CD box set later on?

J: Each CD has 1 song

MV: The title of the new LP is based on a Norm Macdonald quote, what are your thoughts on Norm Macdonalds work, and what value did you see in the quote?

J: I found Norm Macdonald's book really funny, I really liked his writing style but don't agree with everything he says. I was half asleep when I read that line. From memory it was referencing his relapse into morphine addiction. I've since learned the phrase was derived from a Tennessee Williams quote "The future becomes the present, the present the past, and the past turns into everlasting regret if you don't plan for it!". I had written 6 of the songs on this album by this point, which at that stage was a concept album about the horrific bombing of Darwin in 1942. In my sleep deprived state, that line resonated and reverberated in my thoughts and later I had this vivid dream about Darwin being bombed again in 2020, news reporters kept on alerting the public that "The Present has once again become the past". When I woke up I decided to make the remainder of the album about history always repeating itself. The bombing obviously wasn't the first atrocity we have witnessed and it certainly won't be the last. But it's not a completely negative album, It's also about getting through these hard times. Now in 2020, I personally would love the present to become the past.

MV: Is this your first time writing somewhat around one specific event? even though the album isn't entirely about the bombing, I feel the theme of destruction repeating itself will be heavily involved

J: Yeah I believe so. The Cops album is obviously a concept album, but it was predominantly written by Shaun. Originally the Ausmuteants 'The Secrets of how successful people think' record was originally a concept EP about young professional's ideas becoming reality, however, the others wanted to include some of the songs for Order Of Operation LP, so that 7" ended up as just 3 random songs as a result. Additionally the printers messed up the artwork, so that's one botched E P.

MV: How did the printers mess up the artwork? it looks fine on my copy

J: eh it's not a big deal, it was just meant to look a lot messier and scribbled, like I wanted it to look like a lunatics scribbling of how to become successful. My instructions for them were to print past the bleed and cut off all the words so they were half formed, but instead it has a nice little border and looks like a neat, tidy little package.

MV: I guess that would've looked cooler. I'm getting distracted but are Ausmuteants going to be doing anything soon?

J: nah. Marc moved back to NZ at the start of Covid-19. We're done. Me, Billy and Shaun might still do something though.

MV: Alright back on track towards the new album, You said recording the last album was like drowning in milk, how hard was the recording of this record? Was it like drowning in a different liquid?

J: This one was like drinking milk. The other one felt like drowning because I had so many difficulties with my 4 track. The pinch wheel broke and I had a friend 3D print a replacement, which didn't spin smoothly, so the sound is really wobbly and speeds up and slows down at random points, which worked well enough for that album, but there was many times when I did a take and realised at the end that it cut out half way through, so I had to loop parts or just redo the whole thing. I bought my mates 8 track reel to reel (The same machine the recorded 'Band Of The Future' and UV Race's 'Made In China') for this release. The extra 4 tracks to play with definitely made the process easier. The hardest part of recording this album was playing it, which, as an amateur home recordist, is the best possible outcome.

MV: Was there much playing around when it came to recording and mixing the whole thing? The album sounds pretty mint so far

J: Do you mean the new record, or Suddenly Everything Is Twice As Loud?

MV: The new record

J: It was all relatively seamless. I started by making demos with programmed drums and looped riffs, then rearranged it all using ableton live. I listened to those rearranged demos on isolated earphones while recording drums, I did all the drums and bass for this record in about 6 hours. I came back to my rehearsal studio the next morning and did left and right guitar tracks before lunch. Added vocals the following week and then sat on it for a while to decide what kind of overdubs I wanted to do. I recorded a few little ambient / piano bits at home just to link different themes together. Mixing was a bit of a pain in the arse, but I think it sounds decent, considering I'm very amatuer in that department. Mikey, as always, did a great job at giving me mixing feedback and mastering the record.

MV: Was it hard writing the record around such a difficult topic?

J: Yeah, probably why I changed the topic half way through. Both of my Grandfathers fought in WW2 and several ancestors were wounded and killed, so it's a touchy subject. The hardest part about writing about something horrific is to not accidentally glorify it. When I told a few friends that I was writing some songs focussed around The Darwin Bombings, they kinda scrunched up their faces as if it was an attempt to be edgy, I hope it doesn't come across like that.

MV: What other Alien Nosejob records are coming up in the future? will there be another release this year?

J: I've got another 7" recorded, mixed and mastered and an album that is at the demo stage. I'm hoping that the 7" will be out early next year, but it's really up to the label

MV: What's the theme/genre of this release?

J: Theme: It's a tale of the aging patriarch of an organized crime dynasty that transfers control of his clandestine empire to his reluctant son Genre: 20th Century Classical

MV: Alien Nosejob sneaked one show in before all hell broke loose. What made you want to turn Alien Nosejob into an actual band?

J: I'm not sure. The whole point of ANJ was to record home demos and not play live. A few people asked me if I was going to and I thought why not, as long as it's not too often (Be careful what you wish for, huh?). I asked some friends who I thought would be fun to be in a van for 9 hours with. I first met Blake a few years ago when Coco from Lulus told me about this home recorded tape called LAUGH, I thought it was really interesting and checked out the other releases on Union Jerk records and eventually saw Ill Globo and SKVI live. I really liked his guitar style and his knowledge for music, especially punk/hardcore is very impressive, almost to a Rainman level. I met Iso at a Gutter Girls show. They reminded me of a band like The Urinals or Gizmos or something. They were almost falling apart but managing to stay together. She dedicated a song to her boss who was in the audience and then proceeded to play a cover of "Money" - cool move! The best part is they actually were having a lot of fun and were stoked to be playing a gig. Iso and I had many long talks in various beer gardens about growing up in weird coastal towns and our love for Kylie Minogue. I first noticed Zoe smashing the drums in Body Maintenance and thought her style helped set that band aside from the other post punk bands in Melbourne at the time. She had a real straight 4/4 style like Tommy Ramone or something and always had a look of intensity. I'd only had a few conversations with Zoe before asking her to play drums, but rest assured, none of the sentences that she spoke to me were ever finished, because she laughs at the drop of a hat and attempts to finish what she is saying, but never really succeeds. The idea of the live band was to not have people I have known for years, to add a bit more excitement for all involved.

MV: Do you think you'll tour the band at some point?

J: I'd like to. Not gonna hold my breath though

MV: Alright we're at the final question, what are five songs you think more people should listen too?

J: J. McFarlane's Reality Guest - Hot Stockings
Fun Boy Three - Well Fancy That
Absurd - Blodig Stad
The Petticoats - Normal
Bobby O - She Has a Way

AUS Rock & Roll Radio

The world feels like its reverting in a lot of ways. Most of the time that sucks, people forget how much the past sucks and want to go back so they can experience some fictional version of it. Radio seems to be put in that envelope a lot of the time even though I'd argue that currently radio is one of the most forward looking mediums. So many new shows that explore and celebrate the fringes of punk and more exposing dumbos like me to newer sounds and idea. I've interviewed some of my favorite hosts to ask them some questions about their styles shows and overall viewpoints on radio

The Aquarium (3RRR)

Hello! Introduce yourself to the reader and tell them the first record you bought

Hi! I'm Meaghan (she/her) & I host The Aquarium on Triple R. I used to just buy CD singles when I was young (did anyone else do this??) but the first record I bought was Demon Days by Gorillaz when I was 10.

What made you want to start a radio show? What was the biggest inspiration?

I think I just listen to so much music so often that I find it overwhelming. There's only so many times you can send albums to your friends before they get sick of it. So radio's a way I can share all these great artists with everyone and just be like, "hey - the stuff this person's making is really dope, you should check it out". I've always been inspired by a lot of US college radio, as well as community radio in Melbourne. I've been lucky enough to have had friends with shows in both realms over the past couple years - truly spoiled with influence!

What steps did you take to get your own show?

I started volunteering at 3RRR about a year ago when my friend Chelsea King (music photographer, host of 3RRR's The Dark Room) asked me to do a graveyard shift with her. I wasn't sleeping much at the time so I loved the whole 'entering the station at night and leaving when the sun's up' kind of deal - I could just drink heaps of coffee and sit in a cosy studio with great sound instead of at home lol. From there I ended up doing solo & collab graveyards to the point where I was asked to fill in as a presenter on a few occasions - up until a couple months ago when the station asked me if I wanted to have my own show!

Where did the name of your show come from? Is there any significance?

It's a bit of a personal joke / experience between friends... not sure if I can write it here lol

How would you describe your show to anyone who is interested in 20 words or less?

If you turn the songs up loud you'll get the full effect.

How do you plan a show out each week? Is there a process you like to follow?

Usually there's a track that really grabs me and I'll be like "oh my god, I NEED to play that on the show". I brainstorm a playlist from there. I'll plan the show up until the day I have to do it pretty much. I like to make sure everything flows well - like I try to find tracks that bridge genres so I can go between each genre easily, if that makes sense. Ultimately the music is usually pretty reflective of how I'm feeling that week, or what I'm listening to the most.

What's been the best and worse experience doing radio so far?

Best was when someone was super lit and called the station at like 3am cause I played Aphex Twin lol. Or when I did a graveyard shift on Christmas night/Boxing Day morning and had friends stay up all night listening and sending me vids of them dancing as the sun was coming up. The worst is when you make mistakes or press the wrong button and it feels like the world is collapsing on you live on air... ಥ_ಥ

What else do you do other than your radio show? Do you play in any bands or have any other hobbies?

I play music through various projects (House Deposit, Dragnet, M.W). In terms of hobbies, pandemic life has got me super deep into gaming - I'm currently playing Ghost of Tsushima and Persona 5.

What value do you see in the radio in a more modern age?

It's easily accessible. It's still also one of the more personal ways to connect with music out there - like I think people still want to hear why others love music, hear artists speak about their art directly... it's a universal community for so many people. I always think about when you tune into the radio and hear a song you love - like there's other people out there listening as well and loving it just as much. Idk stuff like that just makes me feel good.

How can people get in contact with you and listen to your show?

You can tune in 4am - 6am Monday nights/Tuesday mornings via 102.7FM, or you can stream online at rrr.org.au - I also have a Spotify playlist that's updated with the show's playlist weekly.

Underground Love (PBSFM)

Good Morning! Introduce yourself to the reader and tell them the first record you bought

I'm Jordan! I present Underground Love at 3-5PM Tuesdays on Melbourne's PBS 106.7FM. You may also know me from PINCH POINTS or U-Bahn. If CD's are allowed, my first was either Wolfmother's self-titled album or Powderfinger's Vulture Street. Primary school me loved all that highly-produced Aus-rock stuff. Pretty unoriginal but we can't deny there were some bangers there!

What made you want to start a radio show? What was the biggest inspiration?

Around 2015/16 I was at a point where I'd be going to small shows every weekend and I was starting to feel part of a special community. A lot of the bands I'd see (Rhysics, Amyl, Gee Seas etc) had such memorable songs but I never really heard them on the radio. I guess what motivated me was wanting to give the Melbourne (and worldwide) underground scenes a little bit more exposure.

What steps did you take to get your own show?

After finishing uni in mid-2017 I did the PBS announcer course which led me to volunteer every Tuesday on the PBS reception desk. I met so many nice people at PBS who I had way more in common with than anyone I'd met at uni. Whenever I heard of an 'insomnia' slot (2-6am) vacancy I'd send in a program proposal and I eventually secured my own timeslot. The ultimate goal was to broadcast in daytime though so I put in heaps of effort and interviewed people every week (including you, Billy!). Eventually it became pretty clear that there was a strong thirst for a show like mine on the daytime grid and I got moved to 3-5PM in March!

Where did the name of your show come from?

It's ripped off from the Melbourne band 'Underground Lovers', but also represents my own love for underground music, and speaks to the relationships between artists in underground scenes. Similar to magnetic visions I guess ;)

How would you describe your show to anyone who is interested in 20 words or less?

Local and worldwide DIY and underground music ranging from folk to punk to techno

How do you plan a show out each week? Is there a process you like to follow?

The show tends to follow a similar formula each week: 3:00-3:45 softer sounds (indie/ambient), 3:45-4:15 electronic oddities, 4:15-5:00 punk vibes. From the 30+ submissions I get every week, searching bandcamp, keeping track of labels I love, and seeing what other presenters are playing, I always have more than enough material to fill 2 hours each week.

What's been the best and worst experience doing radio so far?

Interviewing amazing artists such as: Crack Cloud, Leah Senior, RMFC, Parsnip, Simona Castricum, Sarah Hardiman! I don't think I've had any bad experiences to be honest. One time I went straight to my 2-6am slot from PP's 7th show on the TFS tour (with Surfbort) at Howler. I came so close to falling asleep on the desk so many times. Beers and insomnia slots always seem like a great combo but trust me you'll regret it.

What else do you do other than your radio show?

I work at a Primary school, I love going for 100k bike rides around Melbs, cooking adventurous meals, and playing games/reading when I make time for it!

What value do you see in the radio in a more modern age?

Big question. I suppose the standard answer is 'radio is way more personal than the usual algorithmic bullshit'. I agree with that, but there's value in algorithms too. My friend Nick Brown made a good point one day by saying that community radio programming tells a more **real** version of history rather than top 10 lists and paid advertisements, etc. It's like 'hey this is what's **actually** going on'. I think it's extremely important to keep telling stories from the underground, just like this zine does!

How can people get in contact with you and listen to your show?

Undergroundlovepbs@gmail.com/@undergroundlovepbs or get in touch or tune in on 3-5pm Tuesdays. You can stream back all my shows on the pbs website too: pbsfm.org.au

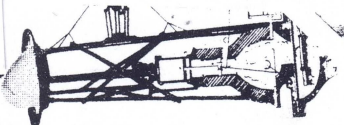
Sunglasses After Dark (PBSFM)

Introduce yourself to the reader and tell them about the first record you ever bought

Phil Macdougal, [A.K.A. THE PRINCE OF DARKNESS]. My Father bought me my first record player with speakers in 1974 and with it came two albums. I think it was from Brashs record bar in the city which sold albums as well. They were Suzi Quatro -----"can the can" and Joe Cocker ------- " cocker happy ". I was 15 years old.

What made you want to start a radio show? What was the biggest inspiration?

I didn't have any grand plain's to actually start a radio show per say. A friend of mine Leon who I had gone to high school with went along to a meeting at the Prince Of Wales Hotel where PBS Was broadcasting from at the time, in early 1980 and I went with him . He wanted to do a Reggae show and I was interested in presenting a 60's garage punk show. Previously I had done some radio shows at Caulfield Institute of Technology student union radio station, which Leon was the student music manager at, it was just muck around shows really to the student body. I had listened to 3XY and other commercial stations in the 70's and 3RRR in Melbourne as early as 1978.



What steps did you take to get your own show?
Well after going to many meetings at PBS when the station was in Fitzroy St/St Kilda in early 1980 I applied for a radio show and started doing a show in September 1980 from midnight to 2.00 am in the morning , it was called, "THE CLASSICAL GAS" show and I played 60's garage punk and the cooler stuff from that period like The Velvet Underground, The Stooges, MC5, New York Dolls, Modern Lovers, maybe The Saints, Radio Birdman. After that I did a show in the mid 80's called "THE ROADRUNNER SHOW"

Where did the name Sunglasses At Night come from? Is there any significance?
All previous radio shows turned into the radio show I do now called "SUNGLASSES AFTER DARK" which I have been doing since 1987. Yes there is. One of my favourite bands is of course THE CRAMPS. I named the radio show after the song Sunglasses after Dark from their debut album, "Songs The Lord Taught Us" released in 1980 .

How would you describe your show to anyone who is interested in 20 words or less?
It's a PUNK show. You will hear Punk from 1976 till now and the many different styles of PUNK.

How do you plan a show out each week? Is there a process you like to follow?
I spend quite a bit of time each week planning my radio show. Usually most of Tuesday and Wednesday nights listening to new releases and putting it in order with some old school stuff throw in as well. If I have a big interview with a overseas touring band, might spend a night researching the band and writing questions out and a playlist of songs from their whole musical career An example is the interview and special I did a while ago with Captain Sensible of THE DAMNED. That was a two week special on my show. Same with the interview this year with Jason Williamson from the Sleaford Mods.

What's been the best and worst experience doing radio so far?
Meeting all the fantastic people in the bands over the years and all the great people involved with PBS! Some of the musicians in the bands have been my heroes in life in fact. Hearing from all my listeners over the years has been great and knowing I have put people onto kool new bands is very rewarding. Occasionally I get a bad interview from a band, usually it's a pre-record, a couple of them I haven't been able to put to air and one interview was live in the studio with Mick Blood from the Lime Spiders, he had been at the track all day drinking. Shit happens, ha ha ha ..... I must say that out of the hundreds of interviews over the years I've only really had 3 or 4 bad ones.

What else do you do other than your radio show?
I D.J. out sometimes in pubs and bars around town. I'm Into Films and Documentary's as well. I'm a big record collector around town, it's fun.

What value do you see in the radio in a more modern age?
Radio is still important in our daily lives, it's a communication thing. Public broadcasting like PBS F.M. is so important, with mainstream media getting worse by the day and the Murdock press controlling what people think in this country. PBS is more important than ever to hear great outsider music 24/7.

How can people get in contact with you and listen to your show?
My radio show is, "SUNGLASSES AFTER DARK" on Thursday night from 8.00-10.00pm on PBSF.M. E-Mail is philmac@ihug.com.au

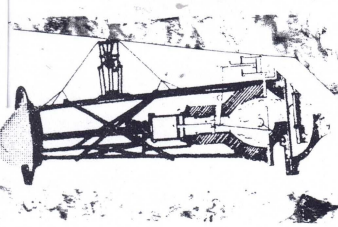
Teenage Hate (3RRR)

Hello! Introduce yourself to the reader and tell them the first record you bought.
It was probably INXS' *Kick*. Looking back, that seems pretty cringey but I also remember seeing the Hoodoo Gurus "What's My Scene" video around the same time and thinking that it was pretty cool. This was also around the time of albums like The Replacements *Pleased to Meet You,* The Jesus and Mary Chain's *Darklands*, Spaceman 3's *Perfect Prescription* and Husker Du's *Warehouse: Songs and Stories* but I discovered all of them later.

What made you want to start a radio show? What was the biggest inspiration?
I've always been a fan of Triple R and community radio in general. I remember hearing "Freak Scene" on Karen Leng's 'Station to Station' program and being impressed by Mascis' out of tune/don't give a shit drawl, the nonchalant droppin of "so fucked" and the distorted and blown out guitar solo. It clued me in to how community radio was about freedom. Triple R also helped shift my knowledge and interest in music from INXS to Dinosaur Jr and Lobby Lloyd and the Colored Balls.

What steps did you take to get your own show?
I did some guest segments on Local and/Or General when Nicole Jones hosted the show then I got into the radio course and ended up doing some graveyards. A Wednedsay midnight - 2am spot became available on the grid and so I started Teenage Hate with Samson McDougall. I also co-hosted the show with Rich Stanely for a number of years. I did the show solo for a while and now I co-host the show with Christina Pap.

Where did the name of your show come from? Is there any significance?
The name comes from the Reatards first album. It's kind of a joke as I am very much not a teenager but Jay's manic energy on that record is something that I really love and I hoped to capture on the show. I seem to play less punk and hardcore on the show then when I started but Teenage Hate still seems like a good fit.



How do you plan a show out each week? Is there a process you like to follow?
No real process. I've always loved talking to people about music and I still love doing interviews with guests. Although I warn them that my interview style is more 'front bar chat' rather than any kind of hard hitting expose. But I also want to respect them and so do research on them or their albums and try to ask questions that hopefully they and the audience find interesting.

Whats been the best and worse experience doing radio so far?
Nothing that catastrophic has occurred so far. The occasional bit of dead air or mixing up a song name in a back announce. The best experienes have been doing the live-to-air shows in the performance space. Having The Oblivions play on the show was pretty amazing and also having Orion, The Shifters and Primo on the same bill was pretty cool too.

What else do you do other than your radio show? Do you play in any bands or have any other hobbies?
The show is my main musical outlet these days. I used to be pretty active in writing about bands and booking shows but with other commitments and I no longer have the time.

What value do you see in the radio in a more modern age?
Radio is still an immediate and very personal medium. That people usually listen to a radio broadcast when driving, doing the dishes, or studying is pretty cool. People drift in and out of the show. Very few sit down on the couch and just 'listen to the radio'. Although streaming services and algorithms have changed the way people access and listen to music, I like to think that radio still builds a sense of community within an audience and now with On-Demand services this community can grow outside Melbourne or Australia.

How can people get in contact with you and listen to your show?
If you are in Melbourne you can tune into 102.7 FM on a Sunday night from 10pm and stream at RRR.ORG.AU or you can listen back to the show (or any RRR show) through the On Demand function of the station's website.

Club It To Death (PBSFM)

Hello! Introduce yourself to the reader and tell them the first record you bought
Hi my name is Peter and I host a weekly show on PBS called Club It To Death (Tues night 12-2am). The first record I bought was the Come To Daddy E.P. by Aphex Twin in 1998 (after seeing the video lol).

What made you want to start a radio show? What was the biggest inspiration?
Radio was really important as a teenager in late 90's Albury. I'd record various bits onto cassettes and take my walkman to school. Moving to Melbourne post high school, big inspirations were the artists around me and critical Oz D.I.Y. history books such as Blunt: A Biased History Of Australian Rock and Inner City Sound.

I felt I could offer a show uniquely eclectic for listeners, not just guitar driven music but exploring underground electronic / synth based sounds too.

What steps did you take to get your own show?
What you might expect - introduced myself to PBS folk, sought advice from presenters I knew, undertook a broadcast training course, put my hand up for fill-in spots, made a demo episode for the program manager, and made sure I was prepared.

Where did the name of your show come from? Is there any significance?
The TISM song Let's Club It To Death'. It's not supposed to reflect the sonic element of the show yet it gets taken literally sometimes. I enjoy references and looked to bands who encapsulated the kind of punk spirit I thought would work with the shows aim. The song's silly anthemic feel combined with the violent title is kind of funny.

How would you describe your show to anyone who is interested in 20 words or less?
Aus N.Z. music and noise from the past and future.

How do you plan a show out each week? Is there a process you like to follow?
Either I seek out recordings and information or am presented vicariously with material. I usually have a range of bookmarked items on my phone by weeks end from people sharing things online - an obscure 80's gem on youtube, a new noise release, a current or bygone fanzine, a mates' suggestion, or even past flyer designs (who performed / history of venue, etc). Sometimes there's a set theme (eg: a record label spotlight) or it's more free-flowing. I naturally love to research and connect dots, almost obsessively so at times.

Whats been the best and worse experience doing radio so far?
A highlight is having Damian Cowell (TISM) as an in-studio guest for my 100th episode in 2018. He didn't know me and was kind of doing a favour, yet he didn't approach it like that at all. With a busy schedule, he made a real effort to be involved - considerate, kind, hilarious and zero ego, even going a step further and promoting my milestone on his website. I was so impressed. Converse to this experience was interviewing Tom Ellard (Severed Heads) in 2016. He was ok I guess, but the past can rub some the wrong way. We spoke on phone a few hours after the American presidential results came through, so maybe that shaped the vibe and I'm just an average interviewer. I'm so grateful to the artists I've been able to contact, particularly from 80's/90's - Claire Pannell (Furchick, Yellow Bike Records) / Ursula Collie (Ironing Music) / Miriam Williamson (Wrong Kind Of Stone Age) / Zeb Olsen (Matrimony, Mesmo) / Sinan (S.P.K.) / Gill Civil (Marie & The Atom) / Irena Luckus (Xero) / Jay Clarkson (The Playthings) + countless others who have encouraged, provided recordings, or have just given me the time of day. Premium Fantasy doing a live-to-air for a birthday episode was special too.

What else do you do other than your radio show? Do you play in any bands or have any other hobbies?
I like to do graphic art when the drive is there. Love a bike ride, weeding, Amiga games and footy. I electric guitar with Synthetics and perform solo as Telekenet.

What value do you see in the radio in a more modern age?
The value is (as always) immense, even with emerging streaming services and podcasts. People like the control of curating there own playlists in recent times, yet being presented with someone else's mix is still desirable. In 2020, radio has felt like an ever reliable friend.

How can people get in contact with you and listen to your show?
Interweb e-contact - clubittodeath@gmail.com
Stream service - https://www.pbsfm.org.au/program/club-it-to-death

Lassie

With every listen I further fall in love with Lassie, they've got all the personality of a TV sitcom crew with the raw power of flange and quirky guitars being smacked into your face. Lassie are a band that could start a cult and pull it off all while rocking sick riffs

Magnetic Visions: To start off with, you guys often replace your Os with a 0. Why is this? What has the letter O done to you?

Lassie (Whole): Hey Billiam Sir, thanks for having us - we wanna turn this into a lil multiple choice quiz so take a guess when it's appropriate dear reader!

J: It's a secret conspiracy code that we wanna spread via "the internet".

T: Remember myspace, of course you don't! Back in the 90s hip youngsters used to spice up their words with cool internetspeak. R1GhT30u5! D0n't Y4 tH1nk?

M: 0n the keyboard of my now stolen computer several keys were broken, so I got an external keyboard which turned out to be broken too. 0ne of the broken keys was the O so I used zeros. I als0 think it looks c00l th0ugh!

K: It's German practicality. Who can afford having two keys doing the same thing?

F: Wake up dude, WAKE THE FUCK UP AND OPEN YOUR EYES. S0metimes u 0ughta read between the lies!

MV: Who is Lassie? And what dog breed are each of you?

L: These questions are really neat, LASSIE is a famous collie from TV. To answer which breed each of us are, we took a dog test online, we're gonna give you the results AND tell you which dog we really wanna be. So according to Buzzfeed's "What kind of dog are you?" test:

- Teun and Fritz are Great Danes.
- Kess and Shred are Mutts and Marian is a Labrador Retriever.

What we really wanna be:

- Teun wants to be a Cocker Spaniel
- Kess wants to be a Korgie
- Shred wants to be a Long Haired Dachshund
- Marian wants to be a Bobtail
- Fritz wants to be a sweet Beagle

Good Good Good Good Good Good Good Good Good

You're based in Leipzig, I keep seeing awesome bands coming out of there. Why is Leipzig breeding so much good music! Do you have theories?

K: It used to be cheap, it's small yet big enough and there are a lot of people who do creative stuff and not as many with real jobs.

M: I guess it's the only ex-East German city (besides Berlin but that was divided during the cold war) that is big enough to attract people from everywhere. Everything was run down after the fall of the wall, so there used to be lots of (and there still are some) potential areas with abandoned buildings where people can do stuff. There are a lot of cool bands in other German cities too though! And hey who are you trying to fool - the amount of great bands coming from Australia recently is overwhelming. What is your theory about that Boiwonder Billiam?

MV: What are some other bands you like?

L: We'll start with some local groups that we love:
Parking Lot, EAZY, EX WHITE, Acid & Eltern, B'schissn, De Klumb, Maraudeur, Pur Pur Spytt, Planets are on it, Cuntroaches, Liiek, Benzin, Gilb, DISPO, Pisse, Gym Tonic, Nunofyrbeeswax , Warm Swords, Double Job, Hotmail, Hot Chicks, Telesatan, Slander Tongue, Küken, Puff, YOR, Doc FLippers, Diät, Lemongrab, Lost Jobs, Suck, Nuts

other (kind of) contemporary bands we love:
Paranoise, THE MATRIX (not the doc), Sweeping Promises, Prison Affair, Cherry Cheeks, Sheer Mag, STONES (living in a ghost town), HANDLE, COOL GREENHOUSE, Warm Bodies, BB Eye, VEXX, DUMB, BRICK HEAD, NICK NORMAL, PINOCCHIO, LE VILLEJUIF UNDERGROUND, ASPHALT, STRATOCASTORS, FELIX KUBIN, HUNX AND HIS PUNX, BROWER, JOSEPHINE, X, MUFF DIVERS, NANCY, RICK AND THE PIGS, HANK WOOD AND THE HAMMERHEADS, LIQUIDS, DLIMC, CONEHEADS, URANIUM CLUB, ZAD KOKAR, INTELLIGENCE, ALL HITS.

ALL TIME FAVS:
JAY REATARD, MC 5, DEVO, THE SPITS, JOAN JETT, CLEANERS FROM VENUS, MUDHONEY, ALICE COOPER, B 52'S, DEAD MOON, BEATLES, SONIC YOUTH, CONEHEADS, MAN OR ASTROMAN, THE GORIES, THE PANDORAS, GIZMOS, RAMONES, PJ HARVEY, ARIEL PINK, R. STEVIE MOORE, EXPLODING HEARTS, BRUCE SPRINGSTEEN, TELEVISION, NO TREND, Hellacopters, FLAMIN' GROOVIES, THEE HEADCOATEES, RUNAWAYS, SONICS, MINUTEMEN, TALKIN' HEADS, ELVIS COSTELLO, CAPTAIN BEEFHEART, THE SWEET, BRIAN ENO, WILD MAN FISCHER, THE WIRE

MV: What is the superhero origin of Lassie? Be as bombastic as you like

L: In 1958 a stray collie was bitten by LITA FORD and gave birth to 5 little puppies (that's us). In the same year the Ministry of Culture of the GDR orders that the manifestations of "Western decadence" in entertainment and dance music in the GDR be combated. Coincidence??? again, WAKE THE FUCK UP AND OPEN YOUR EYES

MV: How do Lassie songs come together? Are you a band with a lead songwriter or is the process collaborative?

L: Sometimes pre-recorded demos at home, sometimes we "jam" on riffs or melodies together till we reach a state that works for everyone. We work on old and new ideas. every practice is recorded thoroughly by Fritz so nothing gets lost.

MV: Are you guys trained musicians or did you teach yourself?

K: me I had piano lessons as a kid, can read music and studied musicology, none of which prepared me for playing synth in a rock band so that was learning by rocking. Before Lassie I played in bands that were more 'strict' cause the music was mostly written by one person with certain ideas how it should sound. Now it's more open and that's great

M: A friend of my mom showed me some chords on guitar when I was about 11 and a little later I had my first band BEAGLE 3 with my best friend, since we had no room to play we were forced to rehearse in kind of a youth club / music school hybrid called MUSIK COLLEGE. Their room and equipment was free under the condition that we'd agree on having one of the social workers, an annoying blues lawyer guy with a strat, supervising and lecturing us - hell! We started getting there stoned and late on purpose - then "Bernhard" would not say a word to us but play led zeps kashmir or some shit like that.

MV: Lassie's lyrics deal heavily with a feeling of discontent and satire for the modern world, do you guys wish you could return to a simpler time?

K: Hm, I grew up in the 90s and I have to say that sometimes I miss not being overwhelmed by information and calling friends on their landlines but actually I still prefer the now because it's good to have access to a lot of stuff even if it's hard work to filter it. And there is so much great music in the www....

J: yes and no. I wanna live in a modern world that also works the same for people who don't do online banking. I would maybe like to return to the middle ages because of the art and the style, but the other stuff around is just way too depressing and I also couldn't play in a rock band then without being accused of witchcraft.

PS: obviously the 70s because of the music and the style but really nothing else (except no smartphones)

M: It would be awesome to have the possibility to time travel in either direction, but even though you are correct about our lyrics I don't believe that there has been any kind of "golden age" or some bullshit like that. Humanity has always been cruel, fucked up and annoying - smartphones are not gonna change that. Anyhow I am glad to live in a time where awareness about any political aspects of our daily life is growing from day to day while I can employ search engines to find the next McDonalds.

T: I would

Awesome Awesome Awesome Awesome Awesome Awesome Awesome Awesome Awesome

MV: Segways play an important part to your best song, Zegway Cop. Are you guys fans of Segways or do you prefer alternative forms of transportation?

L: We were very sad to hear that Segway Inc. stopped producing Segways. Maybe we should look into One Wheels now.

J: IT WAS THE INVENTION OF THE FUTURE !!! :,-(

M: Thanks, I really like that one too! Currently we are not playing it since there has been an inner group alliance against Zegway Cop. Since you need a driver's license to use a Segway in germany and the only person in the band who has one is Fritz (who wants to keep his mysterious aura and therefore didn't answer any questions haha) we are forced to use alternative forms of transportations such as stand up paddle boards.

MV: At the end of your LP you advertise a phone number, i haven't been brave enough to call but has anyone else been?

L: yes

M: The number is also on one of our shirts, it's mine and I've been getting some calls, mainly from the same guy who bought it from me on a comic / illustration fair - so he didn't even know it's a band - while I assured him that it is my real number he was dialing it already. My phone rang and I was like " mhh a strange number, who could that be?" I just understood that it was him calling after making a fool out of myself and answering something like " Hi, who's there". Funny guy, he keeps prank calling me.

MV: Lassie have an insane art direction and i know all of you are talented artists, how do you decide who gets to do the art for each release?

K: most of the time we decide together or someone says like 'hey i would like to do the artwork for the single' and then you know the person doing it is also super into doing it. also we have a lot of great friends that did and will do artworks for us (Anna Haifisch, Ricaletto, burnbjoern, aldorigolo, dima_hlcll)

MV: You guys are all very busy outside of Lassie, what other projects do you have?

K: I play bass in two bands that are both rather new. One is called *Telesatan* (or *T.V. Satan*, depends who you ask) with Leo (Parking Lot) and Basti (Acid&Eltern) and it's fast, hard, shreddy and fast. We are gonna record soon!! The other one is called *Hot Chicks,* with Johanna and our sweet friend Franny from B'schissn and Ex-white. It's so new that i cannot really describe the music yet but we already played two shows with only one song called queens of the night, that was pretty nice! Also i'm trying to work as a freelance musician at schools and theaters and stuff. Not so easy right now but yeah that's what i want to do.

M: I am working as a graphic designer, illustrator, silkscreen and risography printer. Together with Sina of RISO CLUB - an open print workshop she runs, we release CLUB HITS a tape comp series. Recently we started a radio show with the same name on SPHERE RADIO. I also started playing in other bands with some friends of mine HOTMAIL with Lise of Maraudeur, Ricaletto of JPGRR and Pisse and Theresa of BBF and Schiach and a brand new thing without a name together with Jonas of EX WHITE and Denes of Liiek. You should check out all of these rockers' groups!!! Sometimes I also release stuff under the label - name DO THE MATH! And I started recording some solo stuff during Corona, I wanna release some cassingles with it soon. The idea was to have 6 different drummers playing on 6 different tracks. Don't have a name for it yet though - maybe NEIL BUG or MORLBARA. Teun is a painter in Berlin, drums in LEMONGRAB and Fritz is a car salesman heavily involved in a scam company called DOC FLIPPERS.

MV: What bands/cultural aspects of Australia are Lassie are you aware of? And will you ever come down?

M: That it's a stolen and fucked up but beautiful country with an amazing musical output and England used to drop it's criminals down under! Sovereignty never has been ceded, it always was and will be aboriginal land. Recently it felt like all the stuff I am surrounding myself with - be it visually, aurally or just content of any sort is coming from Australia It's crazy! Some examples for that are The Go Betweens (discovered them through the amazing Jay Reatard cover of Don't let him come back), Teenage Hate on RRR who showed me JACKSON ZUMDISH's original version of ALIEN NOSEJOB'S Flyblown! Underground Love the amazing Barely Human podcast, Studio Vinceguerra, Antifade records, AAARGHT, Sharpies!, Coloured Balls, Lobby Loyd. So yes we wanna come down so baaad! We started getting affiliated with the ROOLETTE label - they will distribute our records and merch in Australia soon - so that could be a good step in that direction. before Covid we were already starting to think about flying over in the spring of 2021, but yah haha. We like.... ACDC, Kylie Minogue, Nick Cave, Baby Grande. Everything happening in the BILLIAM WORLD! RRC, U-BAHN, PINCH POINTS, R.M.F.C., UV RACE, BRICK HEAD, EGGY, ALIEN NOSEJOB, PARSNIP, SMARTS, TERRY, SCHOOL DAMAGE, HIEROPHANTS, PRIMO, GEE TEE, EDDY CURRENT SUPPRESSION RING, DISKO JUNK, AMYL AND THE SNIFFERS, THE LIVING EYES, VINTAGE CROP, CONSTANT MONGREL, AUSMUTEANTS , THE VOVOS, CIVIC, TOTAL CONTROL, TERRIBLE TRUTHS, DRAGGS

Your music has been SOARING in popularity, my mum recently started listening to you guys around the house without me showing her you. Has your popularity been surprising?

L: very flattered by that, salutations to your mum !! if we are popular it doesn't really get through haha but since A LOT of our fav music comes from AUS we are always happy and surprised if people order from AUS!

MV: What are some Lassie Tips For Better Living?

K: I'd recommend the 'Fritz approach to a good life' guide, not written yet but the soon to be a Spiegel Bestseller! wake the fuck up dude!

M: Just recently read about healthier living online - someone recommended stop following accounts that give you a feeling of discontent somehow, like making you compare yourself constantly. I feel that is good advice which is transferable to all aspects of life. Also just don't let them get you down, say NO if necessary, don't oppose progress out of laziness or tradition. Question yourself, love yourself and don't be a sexist, racist asshole haha. Oh and please do us a favour and check out the insta of ey_leute if you understand german - it's someone curating german tic toc kids' vids - it's GENIUS.

Thank you Billiam Sir, keep on rockin' in the once free world and don't stop believin'. OI!

Lassie have a total of 15 songs available online on their bandcamp lassie.bandcamp.com !!! and YES, THEY LIKE THE DAWG!

SLUGBUG

I found it, the final evolution of Synth Punk. Honestly Slugbug feels too good for that description. Slugbug is almost mythical in how good he is at creating the lost cousin of Gary Numan and Mark Mothersbaugh making music for some sort of lost science fiction film starring Rick Moranis and Bela Lugosi wrapped in a dense sense of analogue warmth

MV: Hello Slug, how and who are you? And what have you been doing today?

Paul: Doing alright. I just managed to finish all the mixes for the next LP and I'm gonna go splice them together and transfer the tape one last time. The album does not currently meet its tape-flanging quota so I gotta copy a few segments and replace them with the wobbulated versions

MV: What where your first experience with creating products? (first experiences recording, making music and art ect)

P: I was making the sleeves, song titles, etc for imaginary albums around age 5 or 6. The name of the act was "Paul D. Millar and The Clicks." I wish I still had some of them, I could make those songs now that I know what I'm doing. Song titles included "1972" and "I Like Lightning (You Like Thunder & Rain)." There was never a time I did not want to do this. I think I first became really curious about the process hearing "Sgt. Pepper" and mentally conflating this with a cartoon of Bugs Bunny activating an applause machine ("What's Opera Doc" maybe?) Obviously that wasn't how they did it, that's when I found out about George Martin, World's Smoothest Operator.

MV: I know you used to make films, what can you tell me about The Clicky Classics?

P: Actually prior to becoming a fake recording artist I thought I was going to be a fake filmmaker. Another childhood obsession was old cameras (I'd get them at yard sales) and they all had names, personalities, etc. This was right after "Toy Story" came out so it wasn't much of a leap to me that it would be a plausible media franchise and I'd be a millionaire at age 12. (I'm the horrible guy that remembers all the camera model numbers, f-stops, minutiae of formats and is incapable of taking a flattering portrait of a human being. I do not claim to be a photographer). After me and my sister were ex-babies my dad handed me down the full size VHS camcorder. I wanted to do stop-motion movies with these old cameras as the characters. I don't know if you've ever attempted to do frame accurate editing with VHS machines but it is immensely frustrating. They all roll back some random amount and erase a chunk of the previous video upon pausing the recording and starting again. I was lucky to have one where it was always 15 frames (0.5 seconds NTSC) So I had to develop a sense of thumb timing, overshooting the mark for how long I wanted each chunk of video to be. I was constantly checking out all the filmmaking books from the library and daydreaming about what I could do if I had access to 16mm film equipment, but thought it was obsolete and unavailable (this is pre-internet in a city of 100,000 with no media industry besides local news)

MV: Onto your music, how would you sell Slugbug to Capitol Records? I think I know a guy

P: Ask them if I can live in one of the echo chambers under the parking lot. I will fix all the busted gear and I promise not to make the spooky ghost noise on my synthesizer very often

MV: What's your favourite Slugbug song you've done so far?

P: It's always the last one I just did, though I do not disavow any of my previous work

MV: Where do Slugbug songs come from? How do you write down a slug bug song?

P: If I could figure that out I'd probably have a lot more of them. The core of every one is a line that feels satisfying to yell along with in the car (DEVO and the Talking Heads knew this.) Now that I am in NYC and don't drive anymore I'm having to revaluate that somewhat.

MV: Truck Month is your most popular record at the moment, listening through I notice a seemingly overarching theme about the record involving some kind of subservience to technology, was the record written with a concept in mind or is it a bit looser in concept?

P: Every album is, or ought to be, a conceptual middle finger to the circumstances surrounding its creation - assuming shit remains eternally awful, I don't complain just for the hell of it - that one was about feeling isolated in TX (except on the internet), dropping out of school, dropping out of a corporate job, the insane political and social situation there (speaking of which, I thought some of the stuff I said was total cheese and going to date really fast, surprise swing even further to the right! Didn't you assume everybody on 4chan eventually GREW UP?). as for technology, "I use technology in order to hate it more properly" (Nam June Paik.) Certainly isn't here to help us.

MV: Your recording set up is absolutely insane, could you walk you through the recording setup you have at the moment?

P: It's basically just a low budget 16-track studio from the mid 80s. You can do anything you want to do pretty much without goofing around on the computer.

All centered around a half-dozen 1/4" patch bays. I don't generally go thru the console when recording a track-at-a-time unless I'm bouncing/comping stuff or cutting a basic track for a band. The console is an old Soundcraft 500 I got for $200 from some genius storage unit pickers that lost the power supply unit. When I was last bored in Austin I pulled a bunch of all-nighters replacing all the pushbutton switches and now it works as new. The main tape machine I've used since 2014 is a Tascam MS16, 1-inch 16-track. It has never broken down the entire time.

I modified this one to optionally run at 7.5 or 30 ips so I can do extreme varispeed like Frank. 2x Otari 2-track 1/4" machines for mixing down and editing. I like this part the most, I really only write songs so I'll get to mix them. It's done manually, I'll mix down maybe 15 seconds of the tune just right, stop, have to adjust something else or do some wacky panpot or effect throw, start recording again, cut out the gap. The Slugbug masters might have a dozen splices in a single song. The records were made directly from these tapes into the cutting lathe, they were never digital.

MV: What's your favourite piece of equipment you've worked with so far? And what's your dream piece of gear to work with?

P: Don't want to inflate the value on any of this stuff any higher. I repair vintage synth / recording equipment for a living and have seen / used just about all of it. The prices 10 years ago on the big-ticket items were insane for what they were, and are now firmly in rich-person's-plaything territory. I find the vintage synth market an ethically dubious thing to support these days, I generally decline repairs if the gear is just gonna get flipped. (Everything except pro tape machines, which are weirdly still very undervalued if they don't say "Studer" on them)

Few things that are really worth the price of admission to me:

- Eventide Harmonizer H910: Desert island effect. This was one of the first commercial digital audio devices, it's a delay line with a very wonky and idiosyncratic pitch shift feature. This is the box that made all the "DOOOSH" pitch bending snares on all your post-punk records from '77-'83 and all of the demented tiny man voices on the Residents albums. Also the best chorus/ADT device ever created. Rarely gets used as an actual harmony generator (I have the keyboard attachment though and that's pretty fun)

- ARP Odyssey synth. I have a 1976 black/gold one with Mk3 guts. This does just about any stupid noise I could reasonably conceive of and I can patch it up in about 10 seconds. I often multitrack poly/chord parts with it in preference to using a polyphonic keyboard. The Korg reissue is totally fine, I don't like the way the keyboard feels but it has way better sliders than the original one

- Any version of an 1176 compressor, they're all kinda the same. Generates so much (good) THD that I can't believe it's considered a piece of professional audio equipment. Amazing. Originals are too expensive, I built my own dual stereo unit from parts supplied by Hairball Audio

- The Sennheiser MD421 is the only microphone ever manufactured.

In lieu of talking about gear anymore I want to talk about some general ideas you can apply to any rock and roll session:

- The electric guitar is perhaps the least important instrument in rock and roll. Turn it the hell down, your record will sound better to everyone but the guitar player. The snare drum is the most important instrument in rock and roll. "An ounce of punch is worth a pound of sound"

- Muffle and possibly gate/downward expand your drums, if you're using physical drums! If you're using samples make the envelopes shorter. Nobody seems to realize how much of this was actually done on classic records we still listen to and try to emulate. Kinda counterintuitive but it totally works. Muffle the crap out of the toms, nobody wants to hear that meaningless resonant shit. Take the resonant heads off and throw them away so they can't hurt you anymore. In general the smaller something sounds in real life the bigger it sounds on a record close-miked, it's a weird paradox. The secret of a successful drum recording is to attempt, to the extent it is possible, not to record the cymbals. The best place for a room mic is in the drawer with the rest of the unused mics.

- Printing stuff hot, pre-EQ/comp'd thru any semi-pro/pro R2R tape deck in a decent state of repair/calibration will beat the pants off of anything a boutique tube/transformer preamp can do to a signal. Do not buy these, the companies that make them are assholes and will not give you schematics to fix them when they break (they claim Intellectual Property™ even though most of 'em are based on 60 year old designs)

- Vocals: compress 'em 6-10dB, boost the crap out of the high end and then knock back the esses with a de-esser, works every time. Do not underestimate the power of doubletracking. Cheesy thing to do? Nah, it's just kinda hard to get right and nobody wants to put in the work.

- Take pretty much all of the bass out of everything that isn't a bass instrument. I'm talking 300hz highpass. Do it.

- Do not be afraid to print your FX, record with EQ and compression on the way in! The more your multitrack session sounds like the final product, the better. Nobody ever made a classic record by deferring decisions. Done is better than perfect.

Stuff I want? I half-think I'm through acquiring gear but this is about all I can think of:

- An old Minimoog. They had an extremely sassy ad in the 70s that said "When you've got the sound, you don't have to talk about it so much." This is true.

- An Otari or MCI 2" 24-track. Maybe 24 tracks is a Pandora's box I do not want to open. I have this theory that the human ear can only hear about five things at a given time, so 8 tracks should be more than sufficient. Still it would be great to just take a tape over to a real studio and record grand piano in a nice big room, etc [then ruin it with a bunch of silly signal processing at my place]

- More Sennheiser MD421s.

MV: Another band I found because of you is Pataphysics who you did a split with, what has YOUR experience been with the Pataphysics boys

P: Pataphysics is Patrick Healy's band, he was one of the first friends I made when I moved to Austin (obviously aligned with my own musical tastes and motivations). Shared a lot of music with me that became really influential along with Chad A. of his old band Zom Zoms (who also was my employer at the synth shop). The Pataphysics split was the first recording session I did on a semi-professional basis and they left me feeling immensely validated that I had got a better sounding drum kit on it than the real pro studio they had just gone to (see above, I had had a lot of time to develop the theory behind it but next to no practice)

We finally put together a whole LP ("The Future of Synth-Rock") in '17-'18 right before I left ATX. Check that one out, it's real good

MV: What is the Tucker A&M Perry Foundation? What convinced you to do such a different album to your normal work?

P: I didn't view it as particularly different at the time, it was made out of most of the same sonic material! Those were all Sam Vandelinder's compositions, which we produced/engineered together right after Truck Month was done. I think the idea of the band was to pretend to be a rogue academic new music ensemble. We did a couple of performances that I remember fondly, several band members ended up moving away, very glad it was documented and released

MV: You did some mastering work for the recent Ariel Pink reissues on Mexican Summer right? What was that like?

P: Most improbable experience of my life so far, feel like I won the audio lottery - I met Ariel after the show in San Antonio Nov '17, 2nd or 3rd thing he said was an offer to tour with them in Europe. Unbeknownst to me I was recommended to them as a keyboard player by my friend Allene Norton (http://manifesto.com/cellars/)

I flew out to LA in late March '18. Of course I was already really curious about his home recordings, how all that was done, does anything still exist on tape, etc. Now both of his Yamaha MT8X machines had been sitting there broken for many years, eating tapes, I ordered up fresh belts, got them to work right and I guess he gave me carte blanche to screw around with the masters all I wanted.

The sound on the raw tapes was so staggeringly good compared to the official releases! (HA/LB were transferred on a mono machine with misaligned azimuth, somehow all the bass got filtered out, horrible squishy sounding digital NR applied, treble boosted on top of all that.) I put on the master stereo mix of "Helen" and just about cried hearing what was unambiguously the original electrical energy reproduced thru my phones (I categorically reject all metaphysical bullshit but make a couple exceptions for analog recordings). I vowed that the world had to hear this somehow, started using all of the downtime between rehearsals to try rebuild a version of House Arrest / Loverboy in stereo from original mixes. At this point there was no reissue deal yet.

The state of Ariel's tape archive was a couple of milk crates full of loose cassettes, once labeled in pen and Sharpie, now mostly rubbed off by 20 years of seismic vibration. A lot of mixes were badly damaged (I picture a master cassette baking on a dashboard in the summer) so it was a crash course in fixing huge dropouts without obvious artifacts, patching stuff together from what safety copies / dubs existed, etc. Label flew me back to LA three times in '18-19 to scour the archive, transfer & remix stuff, etc - a few people came forward with early homemade copies on tape / CD-R that made the whole effort possible at all (for instance most of the Scared Famous, FF, Worn Copy mixdown tapes were lost). We did remix about a dozen tunes for which a satisfactory original mix could not be found. I made multitrack transfers off the original 8-tracks and did it inside of REAPER so as not to damage them further. Measured the EQ boost/cut curves from the MT8X and restricted myself to only using those frequencies/bandwidths. It didn't really come together until those mixes were printed back to stereo cassette. Of course it would have been an option, and maybe easier in some cases, to actually remix everything, we had most of the 8-tracks masters, but there was an irreproducible steez on the original mixes I wanted to preserve (they were mixed to a HORRIBLE cassette deck, like a boombox with a permanent magnet for an erase head, DC-bias, really aggressive auto level control blasting through like alien AM stereo)

It is almost all out now and I'm trying to figure out what to do next. Hopefully there's more reissue/archival work I can do, I really enjoy it.

MV: You have a lot of control over the sound you get being an incredible recording engineer combined with your insane gear. Whats the best and worst part of this?
P: The worst part is that it's way easier and more fun for me recording and mixing than actually writing lyrics or anything, and the technical aspects I enjoy so much seem to make very little difference to the general listener. A really good song could be recorded on an Edison cylinder or 64kbps MP3 and it would still work, but it doesn't matter how well you record something if it doesn't have any teeth to it. The best part, I guess, is that I do get exactly the sound I hear in my head onto tape about 100% of the time. (or at least I'm good at forgetting what the original intention was!)

MV: Finally. What can we expect from Slugbug soon?
P: The LP "0xBAADF00D" will be released as soon as I can get pressings made. I am currently looking into it. There will probably be delays because of the COVID situation and the lacquer shortage and the postal service being dismantled by lizard people. Plan to do a couple music videos in the meantime and work on this pile of electronic projects I've been putting off (sine/cosine stereo field rotator, single sideband frequency shift, video synth stuff)

Watch out for Slugbug or else
Slugbug.bandcamp.com

COOL DEATH

I listen to Cool Death when I'm happy, I listen to Cool Death when I'm sad, I listen to Cool Death when I'm angry, I listen to Cool Death when I'm glad. I listen to records on Cool Death a lot is what I'm trying to say. The Melbourne Punk institution tirelessly innovates and evolves to bring the best of the best to the front of the line

Magnetic Visions: You named the label after a Crazy Spirit song and I know the origin of the label sorta happened around the time you saw the band, what's your favourite Crazy Spirit song? I'm more a fan of their later stuff
Cool Death: The whole A side of the first 7", I'm Dead, Train pt. I

MV: A lot of people who read this zine aren't really aware of Cool Death and how much you guys rule, so could you please provide a brief description of the label and its philosophy?
CD: We release punk music from Australia on vinyl and cassette. A bunch of the bands we've put out sound different from each other and some are arguably identical but it's all cool and punk in its own way. If you aren't familiar with the label then I feel bad for you, and I would encourage people to check it out, our catalogue has some of the baddest records in the land. Our magical motto is "The only rule is Cool" ∴

MV: Your first release was the gutter gods cassette, do you know what happened to that band? They ruled
CD: The Gutter Gods had their own Ragnarok war in heaven and on a tour up to the burning lands of Queensland it culminated when the man from Noble Park, land of dreams, vocal warrior and artist for the ages Allan "Meatdog" Cowie left the group midway through a set, on what the poets will surely sing to be the hottest day on record, and while the band continued to jam for a few heroic moments longer they eventually laid down their weapons and realised their battle was done. He returned a few moments later with an tetrapack apple juice in hand and was ready to go on. But he was alone. It was done. The band played a final, triumphant show some time later in their home of Melbourne to birth the "Innersense" album, which quickly went from a dark and warlike affair into a swan song ritual of dancing and revelry, with their tribe joining them on stage among the mists and fog of the past and the not so gentle green strobing lights of the future as the Gods performed their parting hymns to the world.

MV: You don't choose to use a traditional catalogue numbers system instead choosing to type out the numbers, is this a purposeful subversion of the catalogue number system or is just a visually pleasing system for you?
CD: Like many good things, the "OO" system started as something we thought would look grouse, different, dumb or slightly obtuse and it became tradition.

MV: Take me through the process of a traditional Cool Death Release, how do you find a band and what is the process behind making an album and doing the art stuff?
CD: In the early days we were releasing our own bands, and we had a shared vision of what things could be like and while there was a lot to learn it was pretty straight ahead and driven by the spirit of youth. We are fortunate enough that we have talented friends who liked what we were doing, so when it came to finding new things we wished to release it happened naturally. These same talented friends are also responsible for a lot of the artwork which adorns the record covers and tape layouts. There have been a few instances of bands going with their own instincts for art and reaching out to other people to help them make their visions a reality and on the whole it has worked well. Only one or two duds in the bunch when it comes to visual aggression.

MV: Cool Death seem to have two sides, a hardcore side and a more power pop side. Do you think these tastes ever conflict with your audience, or do you think they generally love both genres?
CD: It's impossible to predict what people are going to like or relate to on that level. I'm sure some people love one release and don't care for others. Likewise I'm sure some people hate every release and others view them all as gifts from the stars. We trust in ourselves.

MV: You include stickers with most of your releases, what value do you see in stickers as a promotional technique?
CD: It began as wanting to give people something exxxtra to come with the records they buy from us, and stickers are cool. I view it more like graffiti; it's awesome but most people couldn't care less about it... Remind you of something else? So when the dickbrain down the road sees a sticker that says COOL DEATH they may think nothing of it, thinking it's like a BMX magazine or something. It doesn't matter that it's lost on them. When someone who knows what it is sees it, they think "fuck yeah, that's my people". I'm sure that if somebody who wasn't "in the know" maybe saw a guitar on stage absolutely wrecked by being plastered in COOL DEATH stickers it may make them wonder what the hell it is and perhaps seek it out, but I imagine those instances are few and far between. It's more about graffiti, and it's all about getting up.

MV: In an old interview in Stitches In My Head you mention that you didn't want cool death to have a social media presence, you guys now have an instagram and all the guff. Have you guys found using social media to be beneficial? Do you wish you maybe went in a different direction?

CD: We laughed about this because we don't remember that at all. It does sound like something we would have said. But yeah early on, and now, we value a physical presence. It's a shame you can't get people to your shows by chucking your posters on walls around town illegally. Those dogs who get their paid posters up can kindly fuck off I reckon. And I'm one of them who's done it. I hate it - taking up space which should be covered in tags and throw ups, but all because it looks somewhat official and legal it's allowed to occupy a ton of space, and if you aren't paying for it then you're not allowed to be there... On a carcass of an abandoned building or a boring gentrifying construction wall or a meaningless stretch under a concrete bridge. Sanctioned grittiness and money money advertising. Yuck. Same with the wORLD wIDE wEB. It's all gross. But it's a product of our collective ways at the moment, an inherited trait borne from the usual class system culprits. If you don't have a digital presence people just will not know about you. With that said, honesty is a sound policy and I'd be lying if I said I didn't see any value in social media platforms as avenues for connection and sharing. It's a shitty world but we try to have fun.

MV: Could you provide me some context on who the hell Tommy T was? I've been trying to find info about him for years.

CD: The 'T' stands for Texas.

MV: How did you get onto Romero? That's the best 7 inch of the year in my opinion

CD: It's nice to hear cats dig it. A friend of mine did some work with one of the guitarists in Romero and they went along to a daytime show at a pub in Brunswick and while the band was playing they sent me a couple of videos "Hey check this out" and I liked what I heard. I asked for their number to see if they'd like to play a show we were organising, and they smashed it. It turned out they'd already recorded a bunch of their tunes so we talked about doing a single. Everyone got along well and it ended up happening about as naturally as you could hope for considering it was almost literally a 'Back To The Future' Johnny B. Goode moment.

MV: You're heavily involved with Lulus, I've used your tape duplicator a ton of times. What do you love most about Lulus?

CD: You're welcome. Being able to facilitate somebody discovering something which speaks to them is a good feeling. That coupled with the sense of people coming together and sharing in the joy of creation.

MV: The hardcore scene (when shows where happening) seemed to be moving away from house shows and all ages stuff, do you think that style of show will come back post lockdown?

CD: I think it's a shame that there isn't generally a lot going on in the way of house shows or all ages shows here. I'm not sure if I can see it coming back. On one hand, people offering up their rented house for a bunch of weirdos to party in and make a megaton of noise is a pain in the ass at best and jeopardises the roof over their head at worst. On the other hand, venues are going to be in fucken turmoil and a lot of them could disappear, and once a live music venue is gone they're not easy to get back. We could see a return of people hiring out local halls for an afternoon or evening to make some racket, which suits the young cats because they won't be asked for ID and can let their hair down and do their thing for a few hours.

MV: Do you guys think you've "made it" as a label? Do you think there are bigger things in store for Cool Death?

CD: Yeah we made it. We did what we wanted to do. But the Lord's work is never done and there are still minds to destroy and souls to reap, man.

MV: Corona and general uncertainty for the future might make this question hard to answer, but whats next for cool death?

CD: There are a few things planned (Power, Rapid Dye, Velvet Whip, Angel, Leather Lickers, Romero and more) but we can't say what might come next. You can expect us to keep doing our thing. Lulus is doing its own record label and there are some cool things planned with that (Sleeper And Snake, Low Life, Orion and more) To you and to the individuals reading I'd like to say: know yourself, be yourself, keep doing the great work.

Punk Is The Law. Punk Under Will.

Thank you for the interview Billy AKA Junky Disco AKA Bill I AM AKA Lil' Bil' AKA Bad Guy Billie Punkish AKA Twyford Mods AKA Steampunk Willie AKA Billy From Tha Burbs AKA Billy Kidman AKA Billy The Kidd AKA Yung Beezy AKA Billy B Badd AKA Williarent AKA Mental Willness AKA Billy Wonty AKA Ghostface Billah AKA Dollar Dollar Billy AKA Willy The Poor Boy AKA Time Is Billmatic AKA Your Mother's Favourite Son

OUT NOW ON COOL DEATH:

OILY BOYS - CRO MEMORY GRIN LP (CDooTWENTYFIVE)

ROMERO - HONEY 7" (CDooTWENTYFOUR) *2nd PRESS*

STILL IN STOCK:

LEATHER LICKERS - 'EYE OF THE SCARED' 7" (CDooTWENTYTHREE)

POWER - 'THE FOOL' 7" (CDooTWENTYONE)

LOW LIFE - DOWNER EDITION LP (CDooTWENTY)

POWER - 'TURNED ON' LP (CDooNINETEEN)

STRAIGHTJACKET NATION - S/T LP (CDooSIXTEEN/LVUEM129)

COMING LATER:

RAPID DYE LP

VELVET WHIP LP

ORION EP

LEATHER LICKERS 3RD 7"

Hunger For A Way Out

Its exam season in Victoria. Students are told to lock themselves into their rooms with a cascade of practise tasks and various pens and pencils in order to revise for the big day in two months

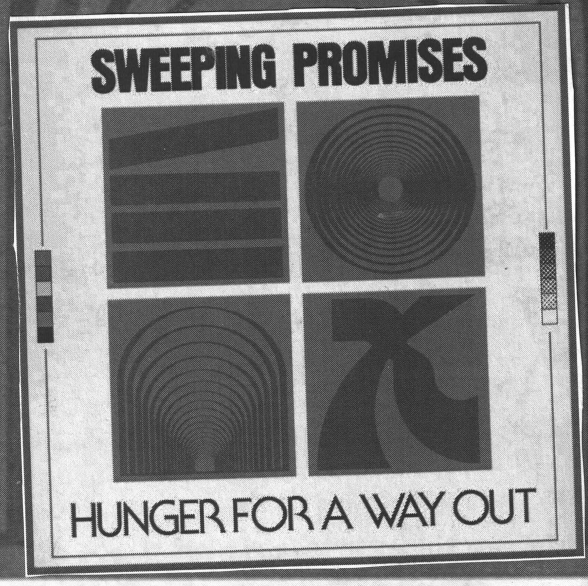
Practice exams loom on me, 48 Hours until a Microsoft teams call is bought onto me. A sealed envelope containing three practise tasks stares me directly in the eye, its unending gaze looks onward and onward in a state of forever worry

I've spent the past three days in a panic attack state, my chest constantly hurts, I always want to scream but I don't want anyone to hear. Everything feels meaningless and useless. Anything that provided relief is either illegal or immoral in my head. The front door feels boarded in, my room feels like the only zone on earth with oxygen. I feel stuck and alone. Brief escapes with conversations with friends are followed by periods of negative reflection that last until I pass out in my bed for 8 hours. The cycle repeats and repeats and repeats and repeats. I become used to the panic state as it just further builds and builds up into a monstrous tower of Lovan and aspergic depression

I try not to delve into it, I want to appear like the triumphant student the school keeps describing me as, but I feel like a fraud with that description. Im terrible at school, not with recall or memorisation, but with keeping a stable sense of self through the whole process

Music feels meaningless, everything feels like it was made for a future time were I deserve to be happy in some way. New records come out and I simply write down their names, mail comes to the letterbox and I leave it unopened in a pile at the corner of my room. I spend days staring at practise tests with a led chest further getting heavier

Then came along Sweeping Promises



I'd read an interview with the band on Gimmie Gimmie Gimmie zine and id heard Safe Now on someone's Instagram story and liked it, but I hadn't bothered to listen further. But the title felt so magnetic. Hunger For A Way Out. It felt like the mirror being held up to my face, that phrase felt like the articulation I couldn't put together, it was the perfect descriptor for how I felt. A pair of cheap Qantas headphones and a hesitant click on spotify started the album

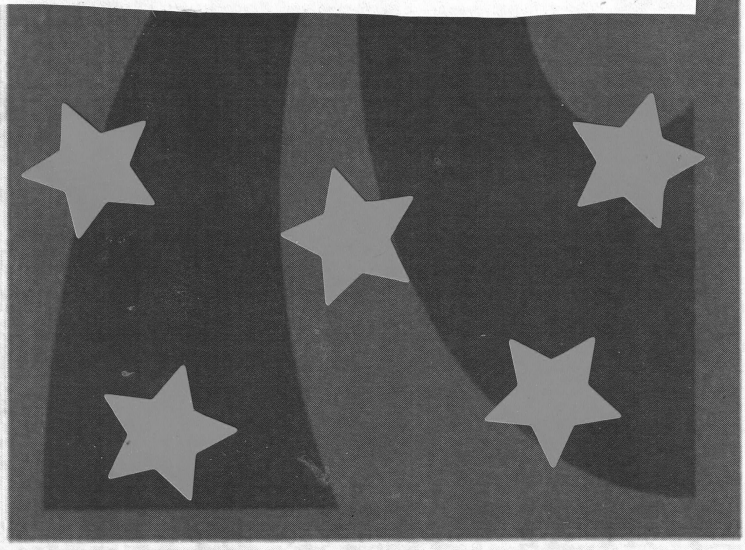
What followed was one of the most primal bursts of sadness and emotion I have ever heard in a record, it felt like the sheet music that was in my head that I couldn't describe to my family and friends. It was so primal in its description and melody, so intoxicating in the soaring vocals. I broke into tears at the start of it. I wasn't able to hold back with it. For the first time in months I felt comfortable enough to cry. Every song felt like a diving intervention of angels picking up basses and guitars plucking sounds picked straight from the heavens of Post Punk topping the heights and best sounds of the 80s in a soaring success of sadness

It was so beautiful. I didn't believe I was hearing it. I was completely incapacitated by it. It broke me down to my core by telling be things were ok. I knew it was ok to be sad but Hunger For A Way Out was the comfort I needed to realise I wasn't ok. I felt like I could be sad for once and not have it be some detrimental impact on my future. It was one of the most incredible experiences id ever had with an album. It didn't blow me away through raw energy or an expression of frustration, it blew me away in how honest and open it was with its feelings of sadness. A bassline never conveyed so much emotion for me

Initially I wanted this to be an interview with Sweeping Promises but I didn't have the guts to ask them for one, I would highly recommend reading Gimmie Gimmie Gimmie zines interview, they do a better job than I ever could. Maybe one day ill find courage in some forgotten draw and ill do an interview with the band, but I find that unlikely

Im just going to put on the album for the 5th time today and probably cry again

Lord knows ive got nothing better to do



SMARTS

I keep getting smarter and smarter every day. My brain is forever expanding further and further beyond the limits of my cranium. The part super group, part 'Frankenstein's monster' including bands Ausmuteants, Living Eyes, Parsnip has forever been expanding my brain since I snuck into the tote for the first time on a rainy day in 2018. Everything is smart, everywhere is smart. I needed to know more

Magnetic Visions: Albert Einstein once said "The measure of intelligence is the ability to change", to what extent does Smarts agree with this statement?
Mitch: I actually disagree with Albert full stop.

MV: How did Smarts begin? What was the genesis of the band?
M: The idea was to make a silly concept, record a tape, release it and that's that.. One thing leads to another and we've played a bunch of shows and now we have an album coming out. Same thing happened with Cereal Killer, things go too far, years go by and you're left with a dumb band name, its a trap.

MV: What were you listening too when you were writing all the Smarts songs? Any particular influences?
M: Hermins hermits, Gerry and the pacemakers, that's about it.

MV: Why did you decide to add a saxophone into the band?
M: Because saxophone is badass, Stella shreds that thing. One day we will have a french horn or a tuba, those things are sick, the bigger the better.

MV: At your first show you played a song called Einstein, it's stuck in my head since i heard it and it wont leave. Do you plan to release it at some point?
M: To me that is the most stressful Smarts song without a doubt. It's painful to the ears. I like it though, maybe we can put it towards something one day, put it on some compilation where people will skip it.

MV: Are the lyrics in Smarts important? Do they carry any meaning?
M: Cling Wrap is about losing a lid to a bottle of hot sauce and searching for it, so yes.

MV: You're gearing up for the release of your debut record, what's your favourite thing about it?
M: All the money we receive from people who buy the album. Money is most important, if there's no paycheck it's a waste of time.

MV How did you go about recording the album? Was there much experimentation and improvisation involved?
M: Not really, we recorded it exactly how we planned. We finished it in two days. Eat some really great nacho pizza from pizzas with attitude too, that shit rules.. Shoutout to Jack Massy and darryn lyons.

MV: You re-recorded all the songs from the smarts demo to for the upcoming album, why did you decide to do this?
M: Because we needed to fill the album. Couldn't be bothered making new ones.

MV: I really like the art you did for the demo tape and the shirts that are going along with the album, are you much of an artist? Do you want to do some more drawing?
M: Thanks Billy. Yes I'm an artist. I will continue to draw only if I get paid, no freebies here. There's no way I'd ever do anything for free, I love money.

MV: What other bands do you consider Smart? Who are friends of Smarts?
M: I think there's a lot smarter bands around, I won't name them though.

MV: What surprises to Smarts have for us in store?
M: So many riffs on the go you wouldn't bloody believe Billy, fresh numbers in the works, hopefully some hits, hits equal money.

MV: Finally, plug something you care about
M: I have a pet tarantula named Denzel, he's really small. I care about him, he hates me though, little fucker.

Eureka! Smarts debut comes out on Anti Fade and Feel It Records October 16th

bis

Bis were the band of the future and no one was listening. Biscore should have its own collector scene in a dark corner of youtube and discogs with a generation of likeminded sci fi superheroes following in the steps of the Scottish power trio. Their sound was so far ahead of everything people thought it was a comedic tragedy, they where booed of stage and thought of as jokes. Bis aren't a joke to me, theyre the most important band of the 90s. Sell ur Pearl Jam records because you wont need them

I feel context may help, this piece isnt trying to copy and paste the Wikipedia page so ill be brief. Bis are a Scottish three piece comprising of Sci-Fi Steven, John Disco and Manda Rin. They formed in 1994 and spent 9 years on a relentless touring schedule opening for various 90s bands they play on Triple M at 8:00 AM. They managed smalls bites of traditional show business success performing the closing credits of Powerpuff Girls and achieving various minor hits but where largely ignored by the masses with people instead choosing to spend their money on Everclear CDs and printer ink cartridges (at least that's what I gather, I haven't invented time travel and if I did I wouldn't be writing this at 10:30 PM). Bis continue to this day releasing albums and playing shows.

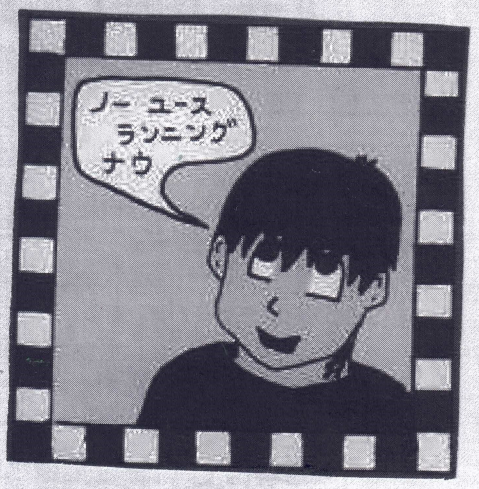
"ok Billiam, why the fuck are you writing this? I could be swimming right now but instead im reading this, tell me why I should care?" Well anonymous swimmer, Bis are the most unique and underappreciated band of the 90s and dare I say ever. The music of Bis to those with no taste comes off as annoying and stupid. Aside from the fact I happen to like music that's annoying and stupid (if you have heard anything that I have ever released you might have gotten that impression) Bis aren't that, like the hall of champions heralded by John Peel, Bis revel in a sense of pop deconstruction taking the pottery high up in the shelf of pop and punk songwriting and smashing it against the floor only to sticky tape it back together. I'm sure Bis could have sold out and made another waste of plastic in the long hall of the used CD section in op shops, but thank fucking god they didn't. Bis chose to do something new, something so new people STILL don't get it

Every song is based around frantic drums programmed by some robot that wants people to dance until their feet fall of in a weird trance with double kicks and frantic rhythms that only go along like a disco record being played at 78 RPM. The sheer library of fantastical and buzzsaw tight riffs found through almost every song in the bands discography show an unrivalled sense of creativity and understanding of musical satisfaction, they all stick around long after the 15th play is over being aided by blaring and infectious synths placed and crafted in an almost god like way. And the vocals and lyrics just fucking kick ass, the dichotomy between all three singers works incredibly like a chorus of angels in leather suits about to drag you up to some incarnation of heaven with more clowns and zines instead of religion

Every Bis song is drenched in a sense of irony and melody that just swallows me every time I listen to them, when I hear Keroleen or Antiseptic Poetry the vibrations send me to a world without worry or care, I still know my life is falling apart, that wont stop no matter how good a band is. But it's an escape into the stars that inspires me to get off the tram and go to school or actually leave my bed for the day. No other band has transcended negativity like that for me. Bis are a comfort like no other for me, in a time where ive had less and less reasons to keep moving on Bis always feel like the pick me up I desperately need. When im lying face down in the mud, Bis always make me want to get up and dance just a little further until im able to look at myself in the mirror once again.

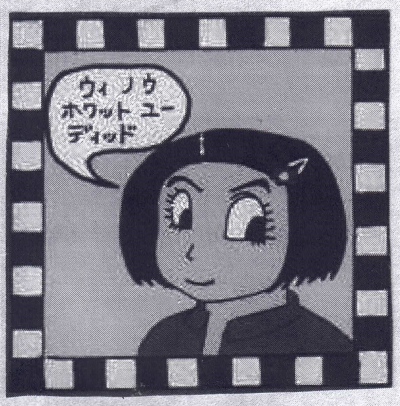
I've been a keen follower of Bis since an impulse purchase at Dixons recycled changed my life. Best $7 I ever spent inside of Brunswick for sure. Since then my Bis fan status has further devolved into a form of madness. That CD is now long lost and all that remains are the thankfully ripped MP3s. Since then ive only seen one piece of Bis paraphernalia pop up, a lone poster spotted on a collectors Instagram account. Needless to say I stimulated the Perth record collector economy hard that day. On various days thoughts of paying exorbitant shipping fees has crossed my mind to own pressed plastic or pre programmed magnetic tape but ive managed to hold onto my urges

It's getting towards my bedtime and I'm becoming sleepy, I hope ive inspired you to explore Bis and their vast and expansive discography. I've put together a playlist of their best tunes over the years, find it here and hear it in the attached spotify playlist. If you want a more organised experience, their debut *The New Transistor Heroes* is their masterpiece and is work diving into first if playlists make you ill (they make me ill as well if that helps you) *Slight Disconnects* is also bloody fantastic and the compilation *I Love Bis is also incredible*



Bis For Life

Kill Yr Boyfriend – This Is Teen-C Power! (1996)
Dracula, You Broke My Heart – Slight Disconnects (2019)
This Is Fake DIY – Bis Vs The D.I.Y. Corps (1996)
Keroleen – Bis / Heavenly (1996)
Sweetshop Avengerz – The New Transistor Heroes (1997)
Antiseptic Poetry – The New Transistor Heroes (1997)
Wee Love – Atom Powered Action (1996)
Public School Boy – Transmission On The Teen-C Tip (1995)
Sound Of A Heartbreak – Slight Disconnects (2019)
Mechanical Love – Data Panik Etcetera (2014)
Eurodisco – Social Dancing (1999)
Minimum Wage – Data Panik Etcetera (2014)
I'm A Slut – Social Dancing (1999)
X-Defect – The New Transistor Heroes (1997)
Caustic Sofa – Transmission On The Teen-C Tip (1995)
Teen-C Power – This Is Teen-C Power! (1996)
I Want It All – Music For A Stranger World (2000)



SILICON HEARTBEAT

They probably didn't come from this earth, they probably came from somewhere like Mars or Michigan. Wherever Silicon Heartbeat landed from they're showing keen knowledge of our synth traditions and customs with two driving collections of synth punk surgical perfection

Magnetic Visions: What is the best Useless Eaters album?
Brian: I prefer the Vomit Pigs song ;)

MV: Ah a KBD 10 fan I see. I'm not the biggest fan of that one but I love the Executives song Jet Set, what do you think of that one?
B: The Executives song is good, my favorite off that one is the Normals "Almost Ready" I've been wanting to try to do a version of it for a long time now #10 is ok but like most of them there's some filler on it. Unlike the 1st one which every one is a classic, well except that song by the Nuns, that song sucks.

MV: Where did the name Silicon Heartbeat come from?
B: Man, I don't have an answer for that. I listen to a ton of Soft Cell, OMD & early 80's synth shit & I think I just wanted a name that would be similar to something like that

MV: I getcha, that sorta spacey sorta title vibe. Something that looks good on a t-shirt right?
B: Yeah, something like that. Kinda futuristic, b-movie like or something maybe hahaha, I really don't know. Probably just couldn't think of anything better & now I'm stuck with it

MV: How do you write the music you put out on various tapes and digital files?
B: A super simple drum pattern, which are just individual drum hits I've recorded from my wifes drum kit and I'll create the drum track that way, blasphemy in the punk rock world, but whatever. She can't play as fast as I like to & I'm barely competent. sometimes it'll be a guitar riff & then I pull out my trusty casio vl-1 and put bleeps and bloops underneath it, more often than not though I'll come up with something on the casio kinda like a guitar lead or bass line and then just throw barre chords over it. On guitar I run a rat pedal & roland cube 60 into a cheap mixer into my computer, same with bass minus the rat pedal. I usually run the casio through the rat pedal directly into the computer for maximum noise & I've used a midi keyboard and a WASP plugin on a couple songs. I really want to get the Behringer WASP clone that they just released, but I've got some saving to do.

MV: Have you played any live shows with Silicon Heartbeat? will you ever play any live shows?
B: I have not, it's not outside the realm of possibility although I don't play nice with others in a band setting. My wife says that I'm a control freak but I think of it as that I have a particular way Silicon Heartbeat should sound and I don't want it compromised, if that makes any sense. I also have anxiety issues, from something that happened years that makes it difficult for me to be around larger groups of people, I haven't even been to a show in ages. We will see what the post-covid world looks like but it's something that I can't say 100% no to :)

MV: Is anxiety something that informs your music a lot? what do you get out of writing music?
B: I think it does a little bit, I tend to think there's a bit of nervous/anxious energy in it kind of a paranoid feeling. I've never really thought about it to be honest. I've never been one to have a lot of self esteem so writing & recording music especially by myself just makes me feel like I've accomplished something is the best way that I can describe it, I mean, if I have something that I work hard on and can sit down and listen to it and say to myself you know, that's not too bad it just makes me feel good about myself I guess, that sounds kind of cheesy when I type it out hahaha. And if other people like it that's a huge bonus, but, it's not something I expect & part of me still feels like I don't deserve it. That was kinda personal but I don't mind blabbing so...

MV: Have you ever thought of using a theremin in your music?
B: It seems like I may have thought about it while listening to Pet Sounds once but quickly dismissed the idea.

MV: Are you influenced at all by 60s songwriting? like do you want to somewhat replicate the styles of those artists in a synth punk context?
B: I am influenced by it, but I don't think I really replicate the styles because I'm not good enough to hahaha.

MV: You have two releases out, tell me about them
B: Well, I put the first one up on Bandcamp in like January and some people gave me fairly positive feedback on it so I decided to do the tape release in March since I can't afford to put out a vinyl release on my own I figured a tape would be pretty neat. Shortly after that I was asked if I wanted to contribute a song to a compilation so I recorded 4 and the three that weren't picked I thought were good enough to throw on Bandcamp instead of wasting away. And now here's the plug for the comp. Killed By Meth #5 on It's Trash should be out around Nov. 20 and people should buy it.

MV: How did you end up on Killed By Meth?
B: Not sure, I just received an email one day asking if I wanted to contribute a song & being a fan of those comps to begin with I said yes & recorded 4 songs in about a weekends time.

MV: How has COVID affected you? Has it inspired any songwriting?

B: Being in Michigan it has affected me, we were one of the hardest hit states & having to deal with these fucking idiot anti-mask people is just, ugh, irritating. I don't really go out much to begin with but now when I do there's just more paranoia to it I suppose. It hasn't really inspired any songwriting really, I've been mildly infatuated about the end of humanity for quite some time now & it tends to creep up in my songs anyways.

MV: What is your favourite part of making music?

B: My favorite part is probably seeing how dirty I can my my guitar sound & the mixing phase, it's like putting a puzzle together

MV: Whats your best method to get a disgusting guitar sound?

A: Overdrive set at 10, of course then I usually just eq & compress the hell out of it. it helps that I have a wonky wire in it somewhere so it's constantly making a humming noise & cuts out sometimes. On the second ep & the KBM track I ran it from the headphone output on the back of my amp into my mixer and cranked the output and I was really pleased with how fuzzy and distorted that came out.

MV: What can we expect in the future from Silicon Heartbeat?

B: I'm always recording stuff, I am planning to put another tape out in october or november if I can ever stop tinkering with the songs. KBM should be out around november 20th and after that who knows. I'd like to put an actually vinyl record out at some point in time but until I get the money or somebody wants to do it I'll probably just keep throwing tapes out there because I can actually do it myself.

MV: I know a few people who run labels read this zine, how would you sell a Silicon Heartbeat 7 Inch to them?

B: Man, I don't even know how to answer. I'm not a good salesman but should anyone want to put one out I will send them sexy photos of myself watching tv hahaha.

https://siliconheartbeat.bandcamp.com

GIRLATONES

Girlatones are the sound of hope in a world gone mad. No matter how much goes wrong and how much I want to put on my Discharge records, Girlatones come to rescue me with a warm hug of melody and lyrical genius. It's the music I wish I could make to cheer up my cold winter days

Magnetic Visions: Hey Jesse, its about 7:30 when I'm typing this up and I'm having breakfast, what are you doing right now?

Jesse: I've just eaten some porridge and am working out what to do next. I have a good book on the go and I'm trying to learn flat-picking guitar at the moment, so it's between those.

MV: what book are you reading at the moment? are you much of a bookworm?

J: 'The Quincunx' by Charles Palliser. It's an epic novel about mysteries surrounding a family inheritance set circa 1800's. I love to read when I get absorbed by something but sometimes it's hard to find books that do that. All these lockdowns have been great for reading time.

MV: What are some of your favourite books of all time? do you find reading helps with lyrics?

J: Jack London - The Call Of The Wild, Jack Black (not the actor) - You Can't Win. More recently, Lucia Berlin - A Manual For Cleaning Women. I think that reading definitely helps with lyrics. Keeping your word-brain active is really helpful for when an idea hits you. I tend to like writing lyrics similar to the style of writing that I enjoy reading, so I guess I get influenced by the books that I identify with.

MV: Tell me a bit about where you grew up, were your parents musical?

J: I grew up in Mount Martha. It was pretty quiet so I spent a lot of time at home playing music. My parents were more music fanatics than anything, so there was always music played in the house. My dad started learning guitar around the same time that I did.

MV: I presume they would like the music you work on right?

J: Some of it they do. Parents can be critical in pretty funny ways though. Sometimes they've claimed it to be confusing to listen to, or request more 'foot-tappers' when we play live. Haha.

MV: How did Girlatones form?

A: It came about from getting a couple of singing lessons from Leah (guitar, vocals) in 2016. She taught me how to sing in my own voice and offered some little things to practice my pitch. I got really obsessed with learning how to sing songs that I liked for a month or two then realised I could write my own songs to sing. I hadn't ever done that on my own before so I found it really exciting. Leah & I would work out how to play two guitars together and sing harmonies for the songs. Fabian (drums) recorded and played on our first EP and Tam (bass) joined shortly after that.

MV: How did you meet Leah?

J: I was looking for a place to live and was interviewed at Leah's house. I didn't get the room because at the time I smoked and was a musician (they had enough musician's in the house). Anywho, I ended up living in a different house in Northcote. A while later a room came up in my new house and I interviewed a girl named Andi who moved in. She spoke of her sister's house and the people living there in detail and I realised I'd been to that house for an interview. Leah would come and visit Andi at our house. We realised then that we'd met and we bonded over the music of Fairport Convention.

MV: Walk me through how a typical Girlatones song is written

J: Usually a song will come from a lyric and melody idea that I think of. If I can work out a strong enough theme from that I'll try and think of the best chords to support it and test them out on guitar. From that I usually try to make a demo so I can hear it back and see what it needs for me to be happy with it. I'll usually show Leah the demo to see how she rates it. Then we'll work it out in a rehearsal alongside Tam & Fabian.

MV: When do you find the best ideas come to you?

J: It's different all the time. Sometimes when I'm at work, or going to sleep, sometimes when I'm playing around on guitar, sometimes at a party.

MV: Who are some contemporary songwriters you like?
J: Contemporary favourites are probably peers or friend's of mine who's music I've gotten to know. There's lots of folks making great songs in Melbourne, perhaps too many to name...

MV: Girlatones have put out two Lps before this upcoming EP. Tell me a bit about them
A: For the first LP (Fitting In Well) I wanted to make a rough sounding energetic album. I'd never been allowed to make anything rough sounding with other band's I'd played in so it was really fun and liberating making that album. A lot of the songs came from an early burst of creativity when I started the project. We went to Leah's family home in Warrnambool for 2 weekends and recorded live band takes to a 4-track. Then we came back to the city and did vocals at home. It's a bit more garage-y and rockin' than what I'm into doing now. The second LP (Horn If You're Honky) is more diverse and has some energetic songs, some emotional songs and some folk songs too. I'm happy with how that one came out. We made it at home on our 8 track. All the band stuff was recorded in 1 day & the overdubs and solo songs I did more slowly. I guess it's a bit more considered but (hopefully) still has some punch.

MV: I know you do quite a bit of the recording for Girlatones and a few other bands, how did you get into recording?
J: I got into recording through wanting to make this band sound how I imagine. It seemed like the music might come out sounding really wrong if I went into a proper studio to do it. After doing the first LP of ours I caught the recording bug. It's been a trial and error learning process but I think that's the best way to learn stuff anyway. You learn so much over the course of recording an album and you hone in on things more and more and learn from mistakes as you go. I've been lucky enough to record other people who make great music & hope to keep doing so.

MV: You recorded the song for that new Leah Senior record right? that sounds incredible! How did you get such a warm sound?
J: Yeah I recorded 'The Passing Scene' album. Leah and I were very particular about how everything sounded at each stage. Colin who mixed it helped glue it together & gave it some sparkle too. The equipment we've bought for our home-studio has been guided by our taste. You have a lot of freedom when you make music at home. It seems to come out with more character too.

MV: What sort of stuff are you recording on at the moment?
J: We've got a Tascam 1/2" 8 track, an old Soundcraft console & a laptop.

MV: Youre gearing up to release a new EP called Short And Sweet, where did the title come from?
J: Initially it was going to be a name for an album of light little pop songs but I decided to release these songs as an EP and thought that it suited the length and feel.

MV: Theres four tracks on this EP, tell me about them
J: *Remember The Future* is a hopeful song about how the world has changed. I get to play boogie style piano for that one which I really like to do. We decided to jam it out at the end for something different. *Doing The Right Thing* is about the pros and cons of selflessness. It's a cheesy garage-pop song with crazy drums and lots of little stops and starts and cadences. *I'd Invite You* is a more downtempo song which is a bit fragile and personal. I think it's a self-critical song for myself. There's lots of guitars doing arpeggios on it which is something I like. *In The End* is an 'end-of-the-world' song I wrote last year while feeling worried about climate change. The melody is sorta positive though which contrasts the subject. This one is also piano centred. Leah is playing a bunch of cool fuzzed out guitars on it.

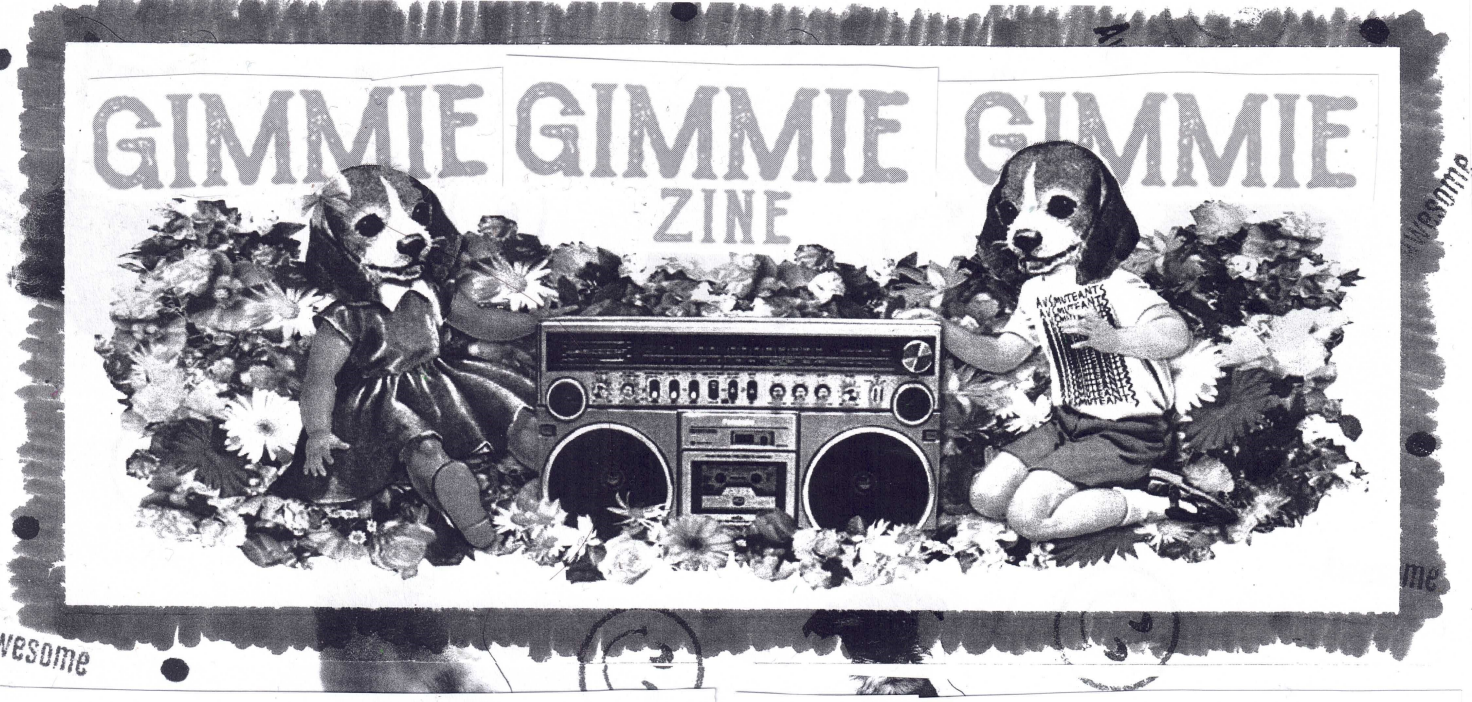
MV: Is the environment something that worries you? What do you think should be done to fix the environment?
J: Yes I'm worried about the environment. There's so many things that could be done! On a large scale moving away from a reliance on fossil fuels for energy & industry, thinking about how we travel, what we eat, which companies we give our money to (investments, super, big companies), expressing concerns to MP's, talking amongst peers to heighten awareness. There's lots of positives happening slowly around the world that we in Australia could follow. Leah & I had a Climate For Change night at our house a while ago. It's a great initiative where a representative from their group will come and talk to you and your friends about climate change and what can be done on a grass-roots level. They are helpful when you don't know what you can do. They send out a good newsletter every fortnight. Look them up!

MV: What bands are you exited to see when Covid finally leaves?
J: Chimpanzee

MV: Who are they? I don't think I've heard of them
J: Jimi from Bananagun writes the songs for the band. It's folk pop with piano & saxophone. They're really great

MV: What can we expect from Girlatones in the future?
J: When we're able to get together again we might learn some new material to play/record. I have some songs ready to go which we could make another EP with. It's a quick and easy way to release music at the moment, we sorta rely on playing shows to sell LP's.

MV: Ok final question, how can people support Girlatones?
J: Tell a friend, or grab an EP / LP from girlatones.bandcamp.com



Alright, its 1:00 AM and I just finished transcribing this interview. I'm not sure why I put this one off so much but it's finally done. Bianca and Johnny run a website/zine called Gimmie Gimmie Gimmie. It's the reason I'm doing this zine at the moment, their endless passion for local music and years of experience are purely awe inspiring and I adore everything they do, I'm such a clutch fan that I am the soul owner of the ONLY OFFICIAL Gimmie Gimmie Gimmie T Shirt. The interviewer is interviewed, how fun!

Magnetic Visions: Hey Bianca, what have you been doing today?
Bianca: Hi Billy! I've been doing lots interview transcribing!

MV: Who have you been doing recently?
B: I've just finished transcribing an interview with Deniz Tek from Radio Birdman, and then I'm halfway through doing a transcript with Yorta Yorta rapper Briggs.

MV: Awesome, is that all for the new book?
B: The Deniz one is for the book but some of it is also for Gimmie.

MV: Are those the only ones you've been doing recently?
B: No, I've been doing lots! I did an interview with Cindy Lee. Have you heard of Cindy Lee?

MV: No I don't, do they play in any particular band?
B: Cindy Lee is the drag persona of Canadian musician Patrick Flegel who played in band, Women. I spoke with King Kahn's daughter Saba Lou too.

MV: Oh my god! That's so cool!
B: Yeah just all different kinds of people, I like speaking to anyone who is interesting that's making cool stuff. Jhonny and I who both do Gimmie have a really wide taste in music. I spoke to Dan from Landowner the other morning, he's really interesting, as well as doing the band he is also a Landscape Architect that designs public spaces.

MV: Oh come on man! I was gonna ask Landowner for an interview, I cannot believe you stole an interview again!
B: (laughs) We just both have similar good taste in music!

MV: I guess, I feel weird sometimes because I'll be planning out an interview and you guys will post an interview that will blow it away. Do you feel like there's any competitiveness between us?
B: Not at all! I think it's great that you make a zine, I think it's great we make a zine, and the more people that raise awareness of great music and great bands the better! For example, if you look at how many people have interviewed Bad Brains over the years... and then I did an interview with vocalist HR that we posted yesterday... it doesn't matter how many interviews are out there. Ideally hopefully everyone will contribute new insight into the band.

MV: That interview was fantastic!
B: Thank you! Talking to HR was a dream come true, we got really deep. He's so softly spoken and lovely. I really love the interviews you do too Billy... with each issue of Magnetic Visions you just get better and better. It's cool to see your progress!

MV: When did you start doing interviews? What was the first interview project?
B: I started doing interviews when I was 15 years old. The very first interview I ever did was with a local punk band called Blister. At the time I couldn't afford a tape recorder to tape the interview, so I had a typewriter (this was before I had a computer) and I would type out the questions on just a piece of paper, take it to the concert and meet the band and be like "Hey, I'd like to interview you for my zine." I'd get them to fill it out as a questionnaire and then at the end of the interview I'd get them to draw a self-portrait. I've got lots of cool self-portraits from different bands that I've interviewed over the years, Jerry Only from the Misfits drew one of himself as a Cyclops with a devil lock and fangs. I have another that Brody Dalle from Distillers drew for me that's really cool. It's always interesting to see how people draw themselves and perceive themselves.

MV: Was that during the '80s or the '90s punk revival?
B: It was during the '90s, I started doing a zine in about '94-'95.

MV: Nice, so that whole time when Custard and all that were starting to come up?
B: Yeah! Before Custard he did a band in the '80s called, Who's Gerald? We put a song of that band on a mixtape we sent you!

MV: Have you met the people from Custard?
B: I did, actually when I was 16 I entered this competition on the radio, I was just voting for a friend's song and I didn't even know you could win a prize. I was living at my parents' house and one morning I got a call and my mum knocks on my room's door and says "The radio's on the phone for you" and I was like, What?!" I got on the phone and they told me I'd just won two tickets to the Big Day Out and that Custard would come to my house, pick me up, take me and a friend to the Big Day Out, and we'd get to hang out with them!

MV: That's so cool! Oh my god!
B: It's so funny though because I didn't know you could win anything! I remember the traffic being so bad along the highway from Brisbane to the Gold Coast that day, it took us two hours to get to the festival, the trip usually takes 50 minutes. We stopped at a garage along the way and there was a St Vincent de Paul charity donation bin there and Dave McCormak basically climbed inside it and pulled out a large sombrero; he later wore it on stage during their set. The entire way down we all smoked weed, they had a big post office mailer box filled with it. When we got there Custard was sharing a dressing room with Rancid, I was more excited about that I think 'cause I was super obsessed with punk rock then!

MV: Did you ever play in any bands at the time?
B: I've played in bands with different people over the years just for fun, but by the time we got to actually recording or doing things the band pretty much broke up. I have a band I'm working on with my husband Jhonny right now called, Know Future!

MV: That's awesome! I'm absolutely fascinated by the '90s Brisbane punk scene just from when I used to collect weird CDs at Dixons Recycled.
B: Oh it was the best, I'm so thankful I grew up in Brisbane in the '90s there were so many all ages shows I could go to. There was just so many different venues and so many different types of bands you'd go see, and up here we've got 4ZZZfm the community radio station and they'd have Market Days, a festival where they had so many different bands you could see.

MV: What where some of the local bands you really liked?
B: In the '90s and early '00s there were so many bands! I really loved Fur, they were from the Gold Coast. Three-piece with female vocals, kinda very grungy. I really loved them they were one of my favourites! And as I mentioned I loved punk band Blister. I also love Brisbane bands Biro, Regurgitator, Bantha Fodder, Dregs of Humanity, The Onyas, Six Ft Hick, Up Syndrome, Sausage Chopper, Knaw, Minor Treat, Blowhard, Community Cervix, Skinny Karlos, Screamfeeder, the Suffragettes, Godnose, TK421, Biceptasaurus, Rufus Baton, Scrumfeeder... there's so many I could go on and on.

MV: You mentioned to me in the past that you used to put ads in magazines like Maximum R&R to trade for mixtapes and to find friends from around the world. How did that process usually go and what where some experiences trying to connect with music fans in a pre-internet world?
B: Well, mostly through doing a zine. I got to meet so many different people and get lots of pen friends from all over the world. People would read a review of my zine in Maximum R&R and then they'd contact me via that to get the zine and we would just start trading mixtapes back and forth.

MV: Did you submit it to Maximum R&R or did they just find it?
B: I used to send my zine to Maximum R&R and different zines, there used to be some in Germany and other places in Europe. When I used to do print zines I had them stocked in lots of places all over the world, I used to have it in every capitol city here in Australia, New Zealand, South East Asia. Sometimes when I'd send it over to Singapore the authorities would confiscate the zines and they didn't make it to the people because the content was "controversial" for over there. And also in the UK, different places all over Europe.

MV: How did you go about distributing that at the time?
B: I'd find different distros in whatever country I wanted to put it in, or someone who had ordered my zine from that country and I'd simply ask "Hey, did you want to take some of my zines to the local music shop and put them in there for me?"

MV: That's really interesting, I'm always fascinated by how that process used to work?
B: Yeah, in the '90s zine culture was really popular, there was lots and lots and lots of zines. I've got boxes of them, thousands of zines I've been collecting for the past 20 years.

MV: What projects where you doing before Gimmie zine? I think there was a website called Bianca's Conversations I found through my research.

B: Yeah, it's 'Conversations with Bianca'. Since I started interviewing I've written for different magazines over the years. I write for an art magazine from Brisbane called No Cure, it's an art and design magazine but we also feature music, I'm the music editor for that. That's been around for about 6-7 years now, and that's available in newsagencies. And then I've also had pieces published in Blunt magazine and Rolling Stone. All the things I ever wanted to write for I ended up doing it. My Rolling Stone editor told me to make my interviews less deep! Writing for them isn't as fun as you'd think it would be.

MV: That's incredible!

B: Yeah, I still pinch myself sometimes! I've never had training in journalism or writing, never went to university or anything like that, I just did it because I love it! I taught myself. If you want to do something bad enough, you'll find away. Not being taught how to do it, I can make up my own rules... that's what I love about a sine, it can be anything you want it to be.

MV: I hope I'm on that sort of trajectory because I've never had any training, I'm just figuring it out through trial and error

B: Yeah, it's so fun though!

MV: The visual imagery on Gimmie zine is incredible; how do you put together a particular collage?

B: Usually a band will send me a photo or I'll find a photo online of them, and then I'll put on their music and I'll sit down at my art desk - at my desk I've got all kinds of coloured paper, glitter, sequins and pens and all kinds of stuff I can use – then I'll just start making the collage. It's all made by hand, once it's done I take a photo of it. I like to make it quickly, I like to not think about it too much and just let it come organically. Historically punk art, like flyers and posters, were made quickly just using materials you had on hand; collage was a big component as was recycling images. I try to keep to hat spirit.

MV: Is visual design something you're trained in?

B: No, I just like making art. Jhonny has really encouraged me. I've always made art and collages and things like that but I never thought of myself as an artist or anything, I just make these silly kinda collages and pictures... he told me "Yeah but, you make art so you're an artist!" He's always inspiring me! He makes really cool collage art; he's done art for lots of bands including, Regurgitator. Jhonny made the Gimmie zine header image. It's so beautiful. He's my #1 favourite creative person!

MV: I'm glad he encouraged it, they're absolutely incredible.

B: Thank you!

MV: Is there a particular crafting material you like to use?

B: Glitter (laughs) and coloured paper. Most of my collages though, I don't actually stick them down, once I take the photo I might use the bits and pieces for the next collage or a different collage further down the track. Also it's 'cause I can't afford to constantly buy art supplies. It's fun to be resourceful to make something new out of something you've got.

MV: I wish I could do that, doing the whole photocopy thing, it's hard to reuse anything.

B: Yea totally, I learnt a lot of that with photocopying my own zines in the beginning. I used to stay there photocopying for hours just learning what looks good.

MV: I want to talk a bit about how you view interviews and how you form an interview. Can you walk me through the research process of an interview?

B: I basically listen to everything I can possibly find of that band or person that I'm interviewing. A lot of the times I'll already know a lot of it because I only interview people whose stuff I really love and that I'm already a fan of. Then I'll just read every single interview that I can. Whether that's online stuff or in print, we have a really big library here at Gimmie HQ of books and zines and lots and lots of old music magazines. If I'm interviewing someone that's been around for a really long time I can use all those things as well which people that use only use online stuff won't necessarily have access too.

MV: That would be really helpful, I've been able to use the limited zines I have to sometimes help. I did an interview with Cool Death Records recently that used some information in an old interview in Stitches In My Head.

B: Cool! I recently interviewed Coco from Cool Death/Lulu's/Gutter Gods etc. for my book!

MV: What's that book called?

B: *Conversations With Punx.*

MV: Where will we be able to buy it?
B: You'll be able to buy it directly from us and I'm gonna stock some in independent stores, Lulu's in Melbourne will have copies.

MV: What do you think the primary purpose of an interview should be? Is there a goal you strive for?
B: Hmmm, I guess if I love someone's music, I just want to know everything about them! I've been that way since I was a kid, ya'know. You'd find music that you love and you're like, "I just want to know all about this and all about the person that makes it!" and it's just having a genuine curiosity. I guess when you're having a really good conversation, doing a really good interview with someone, it it's like two people getting to know each other. Interviewing is something that is part of my spiritual practice, it's very sacred to me. I good be here for days talking about it.

MV: What's your preferred way of doing an interview?
B: I really love doing interviews in person, although it's pretty scary sometimes. So many times I'm sitting there doing the in person interview "fan-girling" out on the inside but having to keep it together on the outside to be professional. At the end of the day they're just people like you and me. I really love doing things on the phone 'cause I've done interviews on the phone for over 20 years, I'm really comfortable with that format. I also grew up talking to my friend's afterschool on the phone for hours and hours! I'm still getting used to the Zoom and Skype thing. I'm old! (laughs).

MV: Do you sometimes feel insecurity when doing interviews? Like you feel like you've asked the wrong questions?
B: Hmm, that's an interesting question. I think I more get really nervous just before the interview. I'll do all my research, I'll have maybe 20 questions or more... being prepared helps you be less nervous I think. When I interviewed Mike Muir from Suicidal Tendencies I had like 30-40 questions for him thought out! (laughs). I've interviewed him a few times, the first time I did was on the phone... we he got on the line I had to put the piece of paper with questions I was holding down because I was so nervous I was literally shaking and the paper was making a rustling noise! I'd listen to ST since I was a teen! Interviewing Mike was a big deal to me. Mostly just the few moments, like maybe 10 minutes before the interview, and if you're calling somebody on the phone... when the phone is ringing before they pick up, that's when I'm most nervous. But once they pick up, we kinda jump into it and the nerves subside.

MV: On to final details; what do you think the goal of Conversations With Punx is?
B: Hmm, well I guess it's a collection of thoughtful in-depth interviews, I prefer to call them conversations, with people from the punk community from its beginnings up until now. It's people's thoughts, feelings and experiences with music, art, creativity, navigating life on your own terms, DIY and just the deeper things in life and life in general. Punk rock is such a vibrant, positive, diverse community, there's so many cool ideas, thoughts and experiences out there and I wanted to collect them all and put them in this book.

MV: Has it got more of a focus on the older generation of punks or the newer ones?
B: It's got a bit of everyone really. It's from its beginnings to now. Like I was saying, I interviewed Coco. I interviewed Dan from Total Control/Straight Jacket Nation. I interviewed Brendon from Eddy Current Suppression Ring. Chris from New War. I've got an interview with Steph from Big Joanie next week. I interviewed Spider Death, I interviewed him many years ago when he was doing Death Cage.

MV: It sounds really exiting!
B: Yeah! It's been incredible, ya'know! I've spoken to individuals from The Stooges, Ramones, Bad Religion, Descendents, Black Flag, Circle Jerks, Zero Boys, Operation Ivy, Screamers, Propagandhi, Black Flag, Subhumans, X-Ray Spex, The Slits, Agnostic Front, Bikini Kill, The Bronx, At The Drive-In, Misfits, Japanther, Adolescents, Bouncing Souls, Youth of Today, The Bags, Night Birds, Crass, Cro-Mags and many more! There's over 100 interviews, it'll be just over 400 pages. My friend Teri from Le Butcherettes wrote the foreword.

MV: The Slits will probably be the best one, I love The Slits so much!
B: Yeah, I did the last interview with Ari before she passed away.

MV: Wait really?
B: Yes, it's a really special interview, she was telling me about the very beginnings of punk and when she discovered punk rock and what it was like back then and then you know, what they did with that. We talked about how punk rock is freedom and being yourself. She told me about her spirituality.

MV: That's absolutely incredible.
B: Yeah! I've been working on it for 16 years!

MV: Alright final question; how can people keep up to date with Gimmie Gimmie and the book?
B: Just by following us @gimmiegimmiegimmiezine

REVIEWS

Albums

Anti-Playax - València marca registrada (Discos Peroquèbien)

Discos Peroquèbien firmly cements their place as the most exiting new label in the world with their latest sonic blast of excellence. Anti-Playax don't waste a single millisecond of time throwing in as many riffs as possible on razor point precision combined with surgical and melodic brilliance

C.O.F.F.I.N. – Children Of Finland Fighting In Norway (Legless Records)

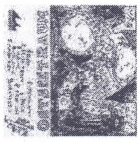
I'll be honest and say I hadn't heard a single C.O.F.F.I.N. record in my entire life, this was my introduction to the grave and good lord was I missing out. So franticly well crafted and compelling, not a single song feels drawn out or unnecessary. For god sakes I just want to see this live and let all my troubles go to the wayside

Ex White – Stalker (Flennen)

I flew to the moon last month, I figured now was as good a time to since everything on earth sucks. While there I found Ex White chilling up there with their array of guitar pedals and brains soaking up the sun. having listened to their split with Lassie this didn't surprise me much. On the way back I listened to their debut tape at least a dozen times, good memories

Ostseetraum – S/T (Mangel Records) @

I want to fill up a bathtub with cold water and even colder ice, slowly slip in, and just think about my existence to this tape. Its as cold as a Courgettes mother even through the warm and fuzzy production. It feels comforting in the cold stare it gives through the somewhat sweet melodies



Painted Trends – Science (Drudgy Records)

Songs so catchy and charming they should have a warning sticker placed on the tape because these songs live in my bones rent free and are trashing the place up! Songs of insecurity and science backed by riffs for days that you can dance too all night long, honestly I want to get away from my computer and dance now. Ill be right back

Satanic Togas – X-Ray Specs (Goodbye Boozy)

I ate all my carrots before I went to bed and I was blessed with X-Ray Vision from Ishkas masterpiece. Cut after cut of garage rock perfection that sticks to your heart and never leaves. Satanism never sounded so good, death to all Christian rock!!!!!

EPS

Bin Licker – Cave Canem (Eternal Soundcheck)

This is the sound of going insane, and not going insane in any poetic or kind sort of way. This insanity is raw, unrestrained chaos bottled up into four tracks. Its an album you have to turn the lights on because it feels like some sort of tortured alien spirits are going to come out the speakers and beat you to death with a saxophone

Coffer – Uneasy Street (Painters Tapes)

Detroit continues to school all of us low lifes by being even further stuck in the trash, so far down Oscar is their upstairs neighbor. Its raw and its brutal but what else do you want? A car? YOU DON'T GET A CAR YOU GET COFFER OK?

Diode – Diode (Refry Records)

Incessantly memorable and deeply lovable, the debut of California supergroup Diode is a screaming post punk masterpiece of revolutionary scale. Diode are probably too cool to even be featured in this zine so ill just stick to playing Tomothy on repeat until I can steal some of their ideas and get to their cool levels

Gee Tee – Atomic (Goodbye Boozy)

A lovely return to form from Kel as the earlier chiller sounds of the early FAST demos are dusted off from the cover and are blasted off at hyperspeed. Infectious pop hooks that sound like a street kid musical backed by sense of apathy and love towards some unknown force

Rolex – Rolex (11PM Records)

Furious and by god do I mean FURIOUS hardcore from California that doesn't want to wait for your dumbass to change and is prepared to take it with force. Not a second is wasted and every riff crushes your soul and skull

The Melniks – I Was A Cartoon Pornstar (Brisbane Graveyard)

Another new reissue from 4ZZZ. Power Pop perfectionthat sounds like the soundtrack to a lost warm summer night with friends in a cool car with cool shades. God I wish that was me

Mitraille – Schroothoofd (Ronny Rex)

Giving up never sounded so good. Ok maybe I'm imparting a bit of my own baggage on this 7 inch but on the days where 30 assignments are set that I cant complete while having a panic attack in my room isolated from society this is the manifesto for my thoughts.

Moth – Modern Madness (Self Released)

Darcy takes his 2019 Demo from last year and remakes and remasters it to perfection. Fixing all the little errors stopping it from reaching the greatness it was live. Dystopian everchanging rhythms with fierce and biting riffs that set a room on fire

Singles

Cool Greenhouse – Alexa (Melodic Records)

"alexa turn on the casio"
"alexa bang on guitars with a rake"
"alexa think about how much you suck"
"alexa self destruct"

Mayge – SINGLE #1 (Self Released)

Mayge provides their first examples of original songs with blown out and spine tingling slices of seething drum machine backed punk and sweet and mournful pop songs. Move over Goblincore, Witchcore is now gonna be all the rage!

The Nova Fiends – Last Man (Self Released) @

Last Man is the most primal and condensed sound of depravity and anxiety I've heard done by a band since The Birthday Partys most depressing tunes. The tale of scorn and loss hits like a sack of bricks being swung around carelessly as the band stumbles through a weird sense of melodic genius

Polyester – Dipsomaniamic (Push My Buttons)

I had a lot of trouble describing this one because it felt too perfect. If you smashed my brain into a HDMI dongle and gathered all the information about what music brings joy to my life you'd probably get this. Its perfect in every way. No part of it feels wrong. Im suspicious but curious

Scout Boxall – International Woman of Mystery (Self Released)

The theme song to Where Is Carmen Sandiego has been stuck in my head since I watched that confusing and weird Netflix series. It won't leave. It just won't. Well now another song about an international criminal is stuck in my head. It sounds like scrambled mess of scratched CD-R trying to teach a hyperactive child something

Zines

All Sorts – Issue One

A fantastic first offering from Ballarat music venue The Eastern, really great interviews with Save Music Victoria, Sanitise and Anticline along with various pieces of writing and art. It has an incredible presentation backed by a huge amount of passion and love for music. Theres a lot of charm in these pages

The Babelogue Times – Issue One, Two And Three

An undeniably charming new zine out of Moreland West, each issue is surrounded around a loving retrospective on an arits (Patti Smith, B52s, Marc Bolan) and smatterings of reviews, gossip and love letters to various a Melbourne record store. The zine feels way to short at time although the price tag of $0.00 might explain that. Each issue has gotten better as the team gets better at their brand of zine production. Nice little reads

Ex Film – Susan Cabot

I'm sure whos doing this at the moment, the presentation makes it feel like a DX project but maybe having bought it from Lulus strengthened that assumption. Whoever does Ex Film they've got a good thing going! The way a story of success, downfall and murder is shown through newspaper clippings and photographs is compelling and doesn't get boring. There's a few other zines in this series but I haven't got any yet. Curious stuff

Rango Tango – Issue One

Perhaps I'm bias, having contributed some writing and encouragement for the production of this product. But I cant just help but praise the work of Matt. Very much in the tradition of NGL, Rango Tango is a thoroughly entertaining read with lots of humor and style. One fantastic interview with Vsadniki ZKH and an interview with an idiot named Billiam plus lots of reviews and writing

Send me your Music!
billy.g.twyford@gmail.com

i'm a two dimensional shell of a man but i personally love going to billiamville.com.au! and sending emails to billy.g.twyford@gmail.com yer!
Billiam Fan
This is my best attempt at art. call me wanthole
A complete change
MADE BY BILLIAM